

WARREN
MAGAZINE

IS THIS BASKETBALL? SEE PAGE 27!

EERIE

EERIE
#88

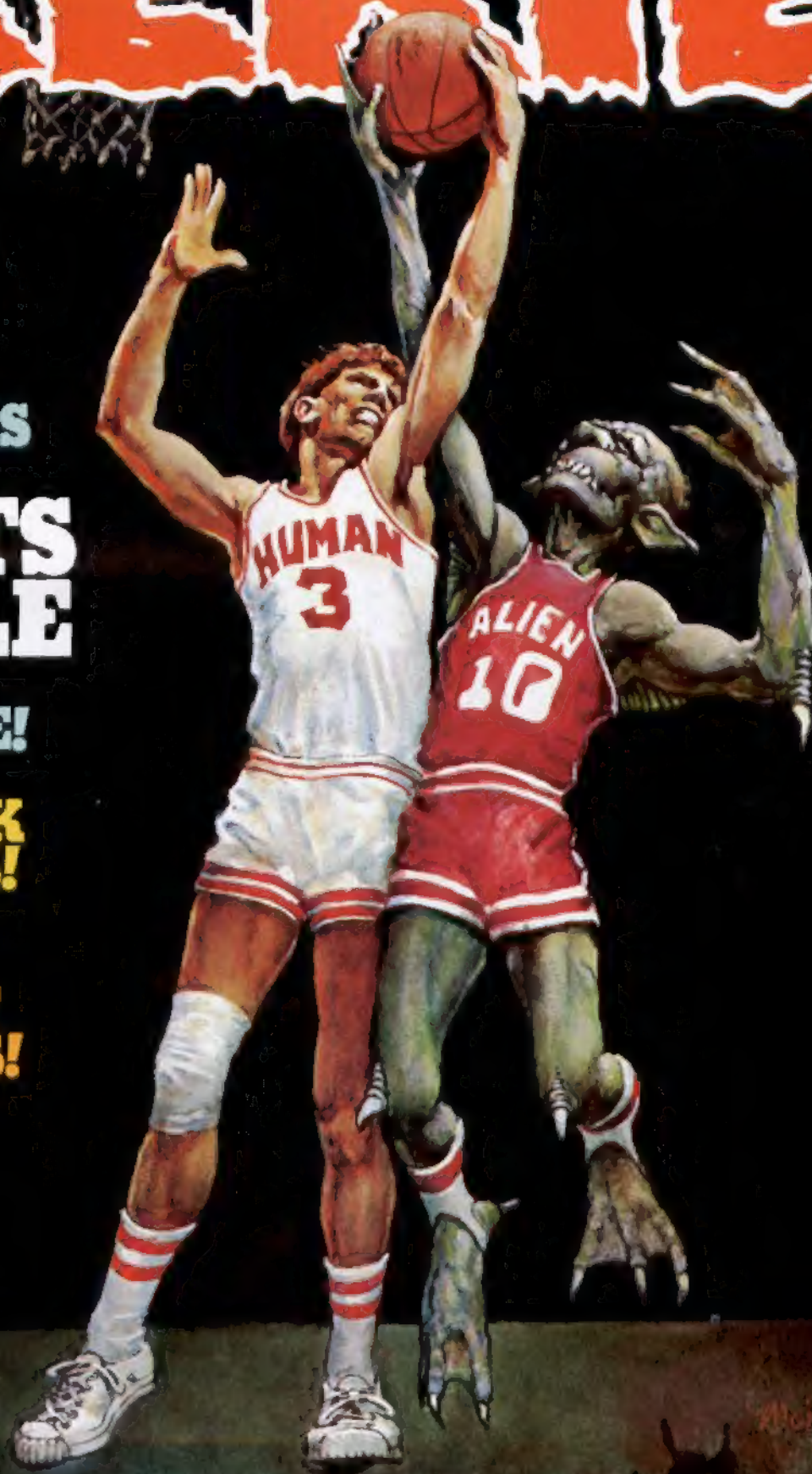
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NOV. 1977

HUMAN
HEROES
VS
ALIEN
MONSTERS
IN THE
SPORTS
BATTLE
OF THE
UNIVERSE!

THE ROOK
RETURNS!

SUPER
CONTEST
WINNERS!



VAMPIRELLA

SPECIAL SPECIAL SPECIAL

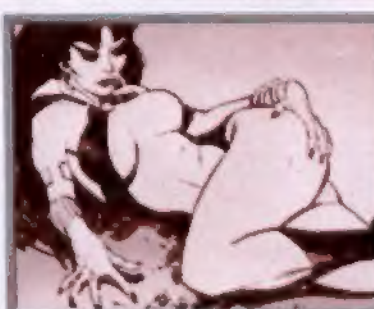


VAMPIRELLA

SPECIAL

by Jose Gonzales

A WARREN PUBLICATION



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Five classic VAMPIRELLA stories drawn by Pepe Gonzalez, reproduced in full, lifelike color! 80 breathtaking pages of VAMPIRELLA printed on high quality paper in a deluxe 10" x 8" softcover format! A full page biography of Pepe Gonzalez... the artist whose sophisticated rendering brought the VAMPIRE we all know and love to vibrant reality! That's the incredible VAMPIRELLA SPECIAL... featuring a trilogy of stories by Archie Goodwin, author of the classic tales that introduced Pendragon, Adam and Conrad Van Helsing and chronicled VAMPI's early adventures as she fought the Dark God and faced the evil Cult of Chaos. Now, in this book, she meets "Death's Dark Angel," whose mission is to carry doomed souls to the nether-world where Chaos rules supreme... the demonically handsome Johnny Triton, insidiously evil "Lurker in the Deep"... the beautiful and deadly werewolf, trapped by Chaos on "The Isle of the Huntress!" Flaxman Loew contributes two of his most exciting VAMPI tales as VAMPIRELLA faces a grisly relic of a previous incarnation in the "Mummy's Revenge!"... then journeys to the African jungle where she discovers a lost tribe of Amazons and a "Mountain of Skulls!" Dramatic tales! Soft-cover format! Beautiful art! Incredible adventure! Quality reproduction! VAMPIRELLA SPECIAL #1-VS#11/\$4.95



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EERIE

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NOVEMBER 1977

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DEAR COUSIN EERIE The "All Richard Corben" issue was a smash hit. The monster-filled cover was terrific and alone worth the price. One would be hard-pressed to pick a favorite from the mad "Slipped Mickey" to the darkly brooding "Shadow."

5

THE ROOK: FUTURESOCK The Rook was lost, trapped in a Chinese Fortune Cookie! But then he appeared, suddenly, in his lab, took with him a single item . . . a mysterious thing he always knew he'd need when he visited the future!

17

ROOK CONTEST WINNERS! Response to The Rook's contest was better than even expected. Most entries showed great skill and imagination. Our judges had a tough job choosing the winners from the entries. Is your name among the lucky ones?

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THE COMIC BOOKS Brancatelli feels the time has come for Stan Lee to pay for publishing a comic that treats as superheroes an unusual hard rock band Joe describes as "... totally reprehensible"! Which group, you ask? We wouldn't KISS and tell.

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SCALLYWAG: THE KEY Though Sully and Hickey held the sword, without the statue of the Screaming God they could do nothing. Now the Ninja who tried to assassinate the Daimyo had escaped. And with her went all hope of recovering it.

27

DEATHBALL, 2100 A.D. Since before the time of his birth, LG-3 was totally conditioned for only one purpose. He had been drugged and trained until he was the perfect athletic warrior for the deadliest competition of all . . . basketball!

35

BOILING POINT A killer was at large, shoving unwary railriders under the rolling wheels of oncoming subway trains. The thankless assignment of tracking the killer fell to New York detective Tony Sanguino, a hard N.Y. cop close to his boiling point!

47

THE JUNKYARD BATTLES It was those screwball Scientists' fault for combining Terran metal with that wierd metal from Pluto. Thus, began the war. Brick had to set it straight by zapping XX-8. Easy, if a razor didn't shave him first.

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Dear Cousin Eerie...

Ken Kelly's cover painting for EERIE #85 was fantastic! At first, I thought that the heroes were in a cave. Then I saw the hand and the gun and realized I was looking through someone's armpit.

Though different from Warren's usual cover style, it worked well. It had a special kind of tension, a teasing appeal.

More offbeat covers are in order, especially when they're as well done as this.

CHUCK FENNELL
Boston, Mass.

I think the entire issue of EERIE #85 should be thrown to the lions. Never before have I seen such a collection of worthlessness published. Starting with Bill DuBay's *The Rook*, the book got progressively worse, finally reaching the pits with Budd Lewis' *The Pea Green Boat*.

Gerry Boudreau's "Blackstar and the Night Huntress" was good but even that seemed clichéd. Hopefully, we will be looking forward to better issues in the future.

COURTNEY TAYLOR
Arlington, Va.

I'm glad to see Bill DuBay back on *The Rook*. After a disappointing Budd Lewis outing, "The Land of Nowhen" brought the series back to the level of quality of the opener. DuBay has always managed to combine humor, action and the unexpected in his stories and this one had all three in abundance.

Luis Bermejo as usual turned in a beautiful job. The Tin Man looked like he'd be right at home in "Star Wars."

This looks like the wrap-up of the Hard John Apple series and that's too bad. I'd grown rather fond of the old cuss and I'll miss having him around.

Jim Stenstrom certainly knew how to end the series in style, however, and Jose Ortiz made it all come alive.

The best I can say about "Gaffer" is that it doesn't belong in EERIE. EERIE has come to signify high adventure and heroism. "Gaffer" is just too quiet a series to be placed among such heavy-weight competition.

"Blackstar and the Night Huntress" seemed too cluttered and cramped to really get going. There's a great deal happening, but nothing really happens if you know what I mean.

Maybe once the series gets going, things'll work themselves out, but right now there's too much meaningless action to have it all hang together.

"The Pea Green Boat" has Budd Lewis trying to make the best of a bad idea. He tries hard to breathe some life into this pseudo-series, but the patient, I fear, has already died.

KIRBY SCHAUS
Derby, Conn.

I applaud the appearance of "Blackstar and the Night Huntress" in EERIE for one main reason. It is, to the best of my recollection, the first time EERIE has featured a female heroine in a major continuing role. All of EERIE's adventure series, past and present, have had spacemen, barbarians, robots, time travellers but they've all been males. There have been female characters in *VAMPIRELLA* such as Fleur and Pantha, but until now EERIE has been purely male chauvinist territory.

So *The Night Huntress* is a welcome addition to the EERIE roster!

JANEY LANGLOIS
Wheeling, W. Va.

Twenty pages every issue is a large chunk to take out of a magazine, and the series has got to be pretty strong to maintain an audience's interest to that extent.

I'm not sure *The Rook* can do this. Don't get me wrong... I like the series. I've enjoyed all the episodes to date. But I think it lacks something that is needed to make it work on a continuing basis and that is a sense of direction. The series, rather than moving in one specific direction, seems to be episodic. The stories are more vignettes than dramas, and there is no cohesive link which binds together the different fragments.

There are a lot of avenues which the series can explore and Bill DuBay seems more than willing to take the time to explore them.

ROBERT KAPLAN
Brooklyn, N.Y.

Warren doesn't need to come out with a science-fiction magazine... it already has EERIE.

First *The Rook*... one of the most interesting and exciting comic concepts to come down the road in a long time. *The Rook* is the SF hero we've all been waiting for. A hero who can be timely, anachronistic, futuristic, relevant, whatever we want him to be! He's perfect!

Then there's Hard John Apple! Post holocaust stories are a SF cliché but this time I beg you to run one. Have Hard John survive the nuke (don't ask me how... that's your problem) and give him a new series with some new supporting characters.

Then there's "Blackstar and the Night Huntress" which promises to be more than just an ordinary space opera. The idea of meeting with and merging with yourself in another universe is an unusual and exciting foundation for a series. It could go a long way if handled right.

Three SF stories out of five and all of them winners. Even the most die-hard SF fan like myself can't complain about that!

ANDY WOODROW
Reno, Nev.

Gerry Boudreau's script of "Blackstar and the Night Huntress", EERIE #85, left much to be desired. If it weren't for Estaban Maroto's excellent art, the story would have been a complete waste of paper and time. Boudreau should stick to writing horror stories and leave science-fiction to those who know what they are doing.

JOE COSTA
Lisbon, Portugal

I miss the EERIE series of old, the *Rook*, Hard John Apple, Gaffer, and the others all have their merits, but the magazine was at its peak when Hunter and Schreck and Dr. Archaeus, etc. were running on a regular basis in its pages.

Part of the problem is that the series are too short. Three or four episodes is not enough. Characters as good as those I mentioned deserve a longer run than what they were given. For that matter, so does Hard John. It appears that *The Rook* will have an indefinite run, but if the others are popular, why not give the writers more episodes in which to stretch out and develop them?

Dr. Archaeus could never have been done in three episodes, for instance, and I'm sure the writer would never even have started it if he knew he had only two more episodes in which to wrap it up. Longer stories allow for ideas to be explored. If a writer knows that he won't have the room to develop an idea the way he feels it should be, he is more likely to discard than waste it on story which only allows him to treat it superficially.

BRIAN LUPO
Baltimore, Md.

I loved everything about EERIE #85. Ken Kelly's cover was beautiful. I expected at any moment to see that hand make a play for the gun!

The Rook was the best installment so far! Luis Bermejo gets better every issue, and I look forward to any story with a name like "Prisoner in a Chinese Fortune Cookie."

Except for the stupid title, "Gonna Nuke Mankind Right Outta my Hair" was great! Jose Ortiz was not as sketchy as usual, and I detected a few traces of Rich Corben here.

"Gaffer" was the best episode to date. Leo Duranona's art is graphically clean, simple, and powerful. The scene on page 39 where death looks back over his shoulder in a knockout (no pun intended).

"Blackstar and the Night Huntress" has Estaban Maroto doing what he does best... drawing sexy girls. The action scenes are a bit hard to follow but his women are beautiful!

"Dutchman" was only average Sanchez, but even that is worth looking over carefully. Maybe it's just the reproduction but his work seemed muddier than usual here.

FRANK FORRESTALL
Albuquerque, N.M.

I really enjoyed *The Rook* installment in EERIE #85, but one thing really bothered me: the last panel. Kate and Jan discover a letter dated 1857 in a mailbox in the desert, addressed to *The Rook*, and look at their facial expressions! Kate is smiling and looking as though she's trying to seduce somebody and Jan looks so nonchalant, you'd think this sort of thing happened all the time! This is supposed to be a teaser for the next episode, but the art makes it look so ordinary and commonplace that there's nothing to get excited about.

Otherwise, it was a fine story in a generally fine issue.

LAWRENCE LAWRENCE
New York, N.Y.

While CREEPY and *VAMPIRELLA* seem to have gotten themselves into a rut, EERIE just keeps on getting better and better. Issue #85 was another milestone issue, but one thing bothered me: where was *Tomb-pawn*?

That last episode was a bit of a cliffhanger and just when I look forward to reading the next episode, there is none!

Continuing series are fine but it's a bummer not knowing when to expect an ending! By the time the next chapter appears I've forgotten what happened in the previous one and have to go back and re-read it in order to follow what's happening.

I'd like to see the EERIE series appear on a more regular basis. Other than that, everything's fine!

Keep up the good work!
DEAN DAILEY
Duluth, Minn.

I think the "Pea Green Boat" is perhaps the most under-rated series in comics. The concept behind it is certainly a novel one, when all most comic writers can think of is costumed heroes and space swashbucklers. It's subtle... not as gory as many others, nor does it have fist fights on every page, but it just plods along at its own neat little pace and I expect, like the tortoise, will one day overtake the faster-moving hares after they have quickly burned themselves out.

My congratulations to everyone involved and to Warren for having the insight to keep it going when most other publishers wouldn't have given it a chance.

TED OVERSTREET
Ontario, Can.

DEAR COUSIN EERIE

c/o Warren Publishing
145 E. 32nd Street
New York, N.Y. 10016

*SEE *EERIE* #85. "LOST TO THE LAND OF NOWHEN."



WHAT'S ALL THE RUCKUS ABOUT, LADIES? I HEARD YA **HOLLERIN'** ALL THE WAY DOWN IN THE KITCHEN!

BISHOP! IT'S **RESTIN'!** HE'S **RETURNED!** BUT THE DOOR IS **JAMMED!** IT WON'T BUDGE!

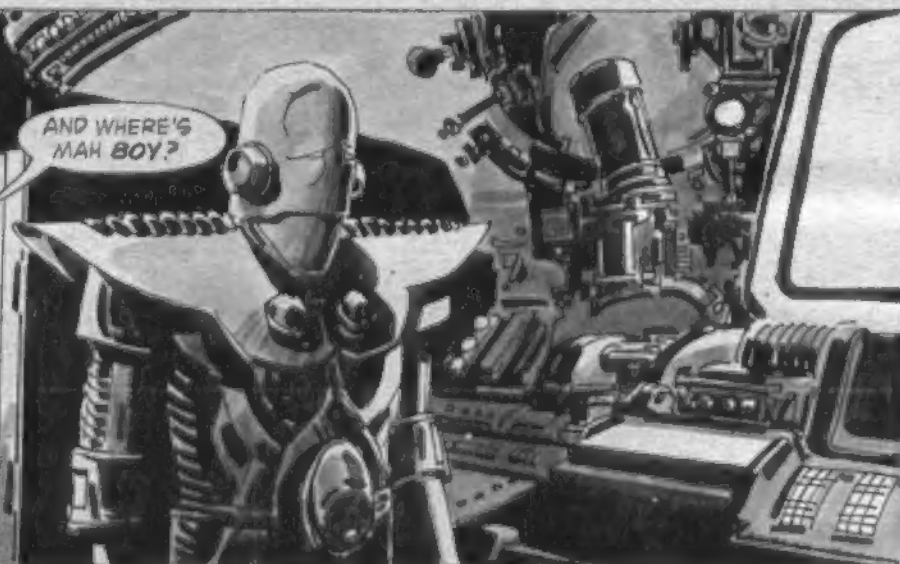
DANGED IDIOT! HE CAN TRAVEL THROUGH TIME, BUT HE CAN'T EVEN **OPEN** THE DOOR!

LOOK OUT THE WAY GALS, MY FAITHFUL COLT THUMB-BUSTER'LL **BLOW** THE LOCK OFF'N THAT DOOR.

BAM!



USELESS! YA HUNKA **TIN!** WHY IN HELL DIDNCHA OPEN UP FER US?



AND WHERE'S MAH BOY?



THE MASTER APPEARED ONLY BRIEFLY, SIR. HE TOOK A FEW THINGS HE NEEDED, LEFT SOME **INSTRUCTIONS** AND THIS TAPE... AND NOW HE HAS GONE AGAIN.

GONE! DAMN YOU? WHERE'S HE GONE TO?



THERE.

THE... FUTURE.

FUTURE SHOCK

MASTER DANE FELT THAT HE HAD EXPLORED THE **PAST**. HE HAD FACED THE UNKNOWN WHEN THE TIME SEGMENT* HE WAS RIDING DISINTEGRATED AND TRAPPED HIM IN AN ETHEREAL DIMENSION.

THEN, WHILE TRYING TO RETURN TO 1977, HE WAS CATAPULTED INTO ONE OF MANKIND'S POSSIBLE FUTURES!

IT WAS INEVITABLE THAT HE ANSWER THE CALL OF MYSTERIES **YET-TO-BE!**

*RESTIN DANE DISCOVERED THAT **TIME**, LIKE LIGHT RAYS, EXISTS IN **FRAGMENTS**. IT IS HIS ABILITY TO LOCATE AND OCCUPY THESE **TIME SEGMENTS** THAT HAS ALLOWED HIM TO TRAVEL INTO THE **PAST**.

BUT, WHILE LOST IN NO-WHEN, THE MASTER MANAGED TO ACTIVATE THE **VIDEO-RECORDER** IN THE TIME CASTLE... AND HE LEFT US THIS **TAPE**, TO ALLOW US TO SEE THE WORLD THAT AWAITS MANKIND.

FROM THE PICTURE I SEE **HERE**, SIR... I FEAR IT IS A DISMAL FUTURE THE MASTER HAS FOUND.

IT'S A LAND DEAD. **SPOILED. POLLUTED.** IT IS MANKIND'S **ULTIMATE FUTURE. EXTINCTION!**

MY GOD! IT... IT MAKES ME WANT TO **CRY!**

ALL THE **STRUGGLING**. ALL THE **HARDSHIPS**. ALL THE THOUSANDS OF YEARS OF **SORROWS!** AND IT ALL COMES DOWN TO **THIS!**

THE MASTER MUST HAVE **KNOWN**. IN HIS HEART HE MUST HAVE SUSPECTED THAT THIS IS THE WAY IT WOULD **BE.**

HE HAD ONE CHERISHED **ITEM** HE PLANNED TO TAKE WITH HIM IF EVER HE REACHED THE **FUTURE**. IT WAS FOR **THAT** ITEM THAT HE HAD RETURNED.

IT SEEMED **ODD** AT THE TIME. BUT NOW I REALIZE HOW VERY **APPROPRIATE** IT WAS!

MASTER DANE HAS LEFT INSTRUCTIONS FOR US TO READY **THE KNIGHT**. IT IS A MACHINE MUCH LIKE HIS **TIME CASTLE**... WHICH IS TO BE USED TO TRANSPORT **SUPPLIES** INTO THE **BARREN FUTURE!**

AS **RESTIN DANE** RETURNS TO THE FUTURE, AN OMINOUS FIGURE IN THE FORGOTTEN PAST PONDER'S A MYSTERIOUS METAL BOX!

THE TIME IS 1884. THE PLACE, A HIDDEN SHACK IN THE ARIZONA HILLS. THE MAN... THE VILLAINOUS **GAT HAWKIN**.



"BUT HOW DID HE GET THERE, BISHOP...AND WHY DID HE RETURN...ONLY TO LEAVE AGAIN SO QUICKLY?"

"I DON'T KNOW, KATE. I GUESS WE'LL FIND OUT WHEN HE RETURNS TO THE PRESENT...OR FOLLOW HIM INTO THE FUTURE!"

SO THIS IS WHAT IT COMES DOWN TO.



GOD DAMN IT! WE KILLED THE WHOLE BLASTED WORLD!

MAN! IN ALL HIS WISDOM! HIS TECHNOLOGY! HIS SUPERIOR INTELLECT! WE THOUGHT WE WERE GODS!

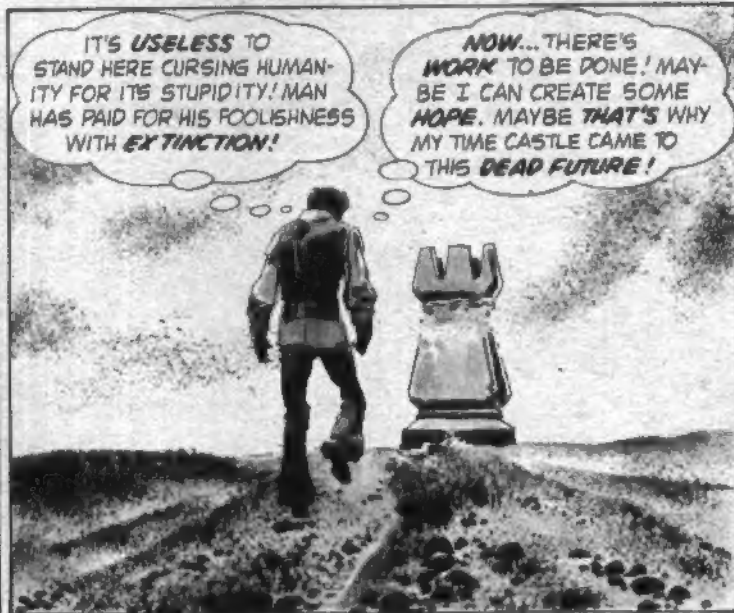
DAMN!

BEHOLD! THE GRAVEYARD OF GODS!



IT'S USELESS TO STAND HERE CURSING HUMANITY FOR ITS STUPIDITY! MAN HAS PAID FOR HIS FOOLISHNESS WITH EXTINCTION!

NOW...THERE'S WORK TO BE DONE! MAYBE I CAN CREATE SOME HOPE. MAYBE THAT'S WHY MY TIME CASTLE CAME TO THIS DEAD FUTURE!



HOW DID IT GO, NOW?... "NO ROCK, NO TREE, NO BLADE OF GRASS?"

ONCE, A THOUSAND YEARS AGO, THEY TALKED OF POLLUTION, WASTE, BIRTH CONTROL, NUCLEAR PERIL, POISONING THE EARTH...!

BUT IT WAS JUST TALK... A THOUSAND YEARS AGO.



YOU ARE A TIME TRAVELLER. I COULD SENSE THE FREQUENCY OUTPUT FROM YOUR MACHINE. IT TASTED OF YEARS AND HOUR GLASS SAND.

DID YOU COME TO SEE WHAT THE FUTURE HELD IN STORE FOR YOU? FROM THE SORROW IN YOUR EYES, I'D SAY YOU WERE A SCIENTIST.

IT'S SAD ISN'T IT?



SO CALLED...BE-
CAUSE, INSTEAD OF
TRAVELLING IN A **STRAIGHT**
LINE THROUGH TIME...LIKE
THE **CASLER**, IT TAKES
LITTLE SHORT CUTS
THROUGH **DIMENSIONAL**
DOORS.

LIKE THE CHESSPIECE
AFTER WHICH IT'S NAMED... IT
ADVANCES A **HOP** INTO TIME, THEN
DIVERTS THROUGH A **SIDEWAYS**
DOOR IN SPACE... ENABLING IT TO
SPAN THOUSANDS OF YEARS IN
TWO BLINKS OF AN EYE!

THE MASTER BUILT THE
KNIGHT LONG AGO, BUT IT NEVER
FUNCTIONED PROPERLY.

HE INSTRUCTED ME
TO MAKE THE AD-
JUSTMENTS. NOW
WE'LL LOAD THE KNIGHT
WITH THE SUPPLIES HE
REQUESTS AND--!

GOD DANG IT ALL
ROBOT! WHAT IN
BLAZES IS GOIN'
ON NOW?

**SOMETHIN'S
MATERIALIZIN'
IN TH' MIDDLE OF
THE BLASTED ROOM!**

XXXXXX

**GOOD
GOD!**

**IT...IT'S
GAT
HAWKIN!**

**SOMEBODY GIT THEM
WIMMEN BEHIND THE
BAR!**

**THERE'S GONNA
BE A SHOOTIN'! I
JUST KNOW IT!**

HA! HA! HA!
HA! HA! HA!



YOU BOOT-LICKIN' VARMINT! I DON'T KNOW HOW YOU GOT HERE ..

BUT YOU'RE GOIN' OUT FEET FIRST!



NOT THIS TIME OLD MAN!

BOW!
BOON!

UNGH!

I'VE WAITED NEAR A HUNDRED YEARS FOR THIS MOMENT!

AND NOW IT BEGINS... THE BLOODIEST VENGEANCE YOU AN' THAT ROOK RIDER CAN IMAGINE!

AND THE NEXT ONE TO DIE IS... THE ROOK HIMSELF!



YOU... YOU'RE AN ANDROID! THERE WAS NOTHING LIKE YOU IN MY TIME!

WHEN WERE YOU CREATED?

I AM NOT OF YOUR WORLD, MAN MY HOME IS YOUR NORTHERN MOST STAR.

MY NAME IS STARLOCK. I WAS SENT BY MY MASTERS ...TO HELP!

THEY SENT YOU TOO LATE, STARLOCK BUT FOR THAT, THEY CAN'T BE BLAMED!



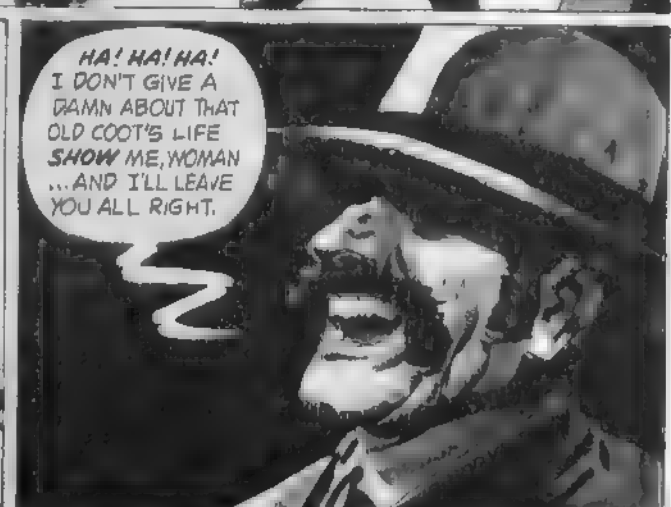
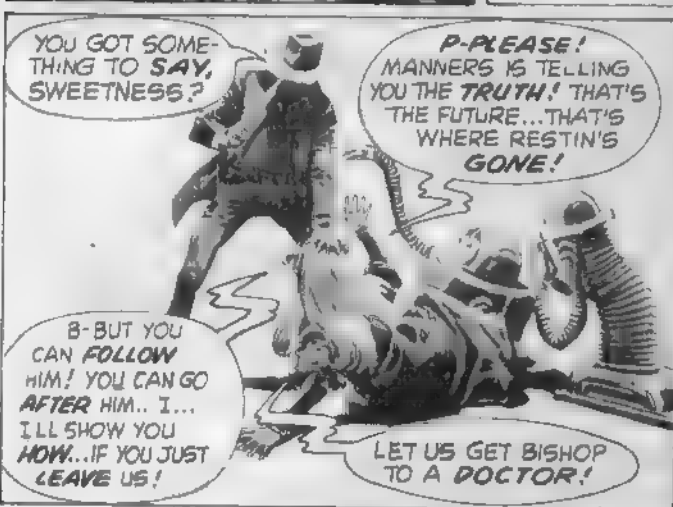
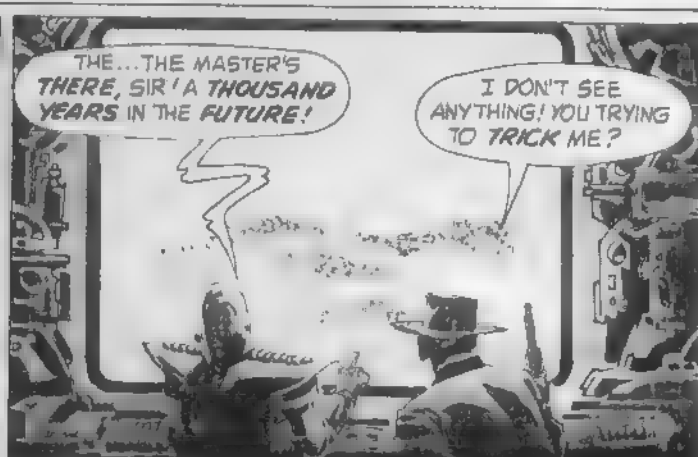
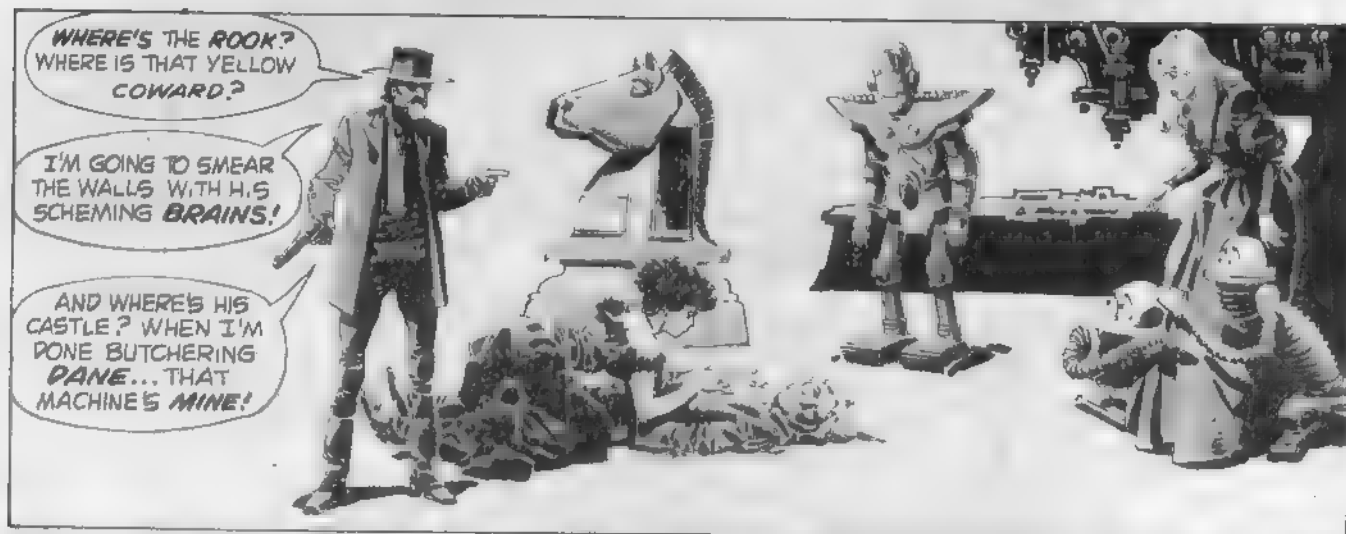
THIS... THIS IS NO ONE'S FAULT BUT OUR OWN!



I'M CALLED RESTIN DANE! BUT SOME PREFER THE NAME... ROOK!

IT IS GOOD TO KNOW YOU, FRIEND ROOK, NOW YOU MUST ACCOMPANY ME..

AS MY PRISONER.



THE...THE
KNIGHT! IT'S
PROGRAMMED TO
FOLLOW RESTIN.
IT...IT'S READY TO
GO **NOW!**

HA! HA!
YOU COULD
BE TRYING TO
TRICK ME,
WOMAN. BUT
SOMEHOW... I
DON'T THINK YOU
HAVE THE **INTELL-**
IGENCE!

DON'T WORRY! I'LL
FIND YOUR MASTER ROK.
I'LL EVEN SEND YOU
BACK THE **PIECES!**

MMMMMMMM

MEANWHILE... FAR INTO THE UNCHARTED FUTURE!

Y'SEE, I COME FROM
A CIVILIZATION OF **SCIEN-**
TISTS! MY HOME IS BE-
YOND YOUR FARTHEST STAR
SCIENTIFICALLY, THERE IS
VIRTUALLY **NOTHING** MORE
MY RACE CAN LEARN.

BUT **TIME**
TRAVEL! IN A
THREE DIMENSIONAL
SCOPE...? **INCREDIBLE!**
THAT TAKES A TRUE
MASTER, MY FRIEND...
TRUE INSPIRATION!

IF YOUR RACE IS
SO **ADVANCED**, STARLOCK
... WHY DO YOU HAVE A
NEED TO MAKE **ME**
YOUR PRISONER?

I HAVE NO NEED
SIR! IT IS MY **MASTER**.
HE, TOO, IS A SCIENTIST.
HE **REPAIRED** ME WHEN
MY VEHICLE COLLIDED WITH
THIS WORLD.

AND WHERE
ARE YOU
TAKING
ME?

OFTEN, I DOUBT
HIS **SANITY**. BUT I
OWE HIM MY **LIFE**.

I HUMBLY REPAY
THAT DEBT WITH MY
SERVITUDE!

ARE THERE
OTHERS... LIKE
YOUR MASTER?

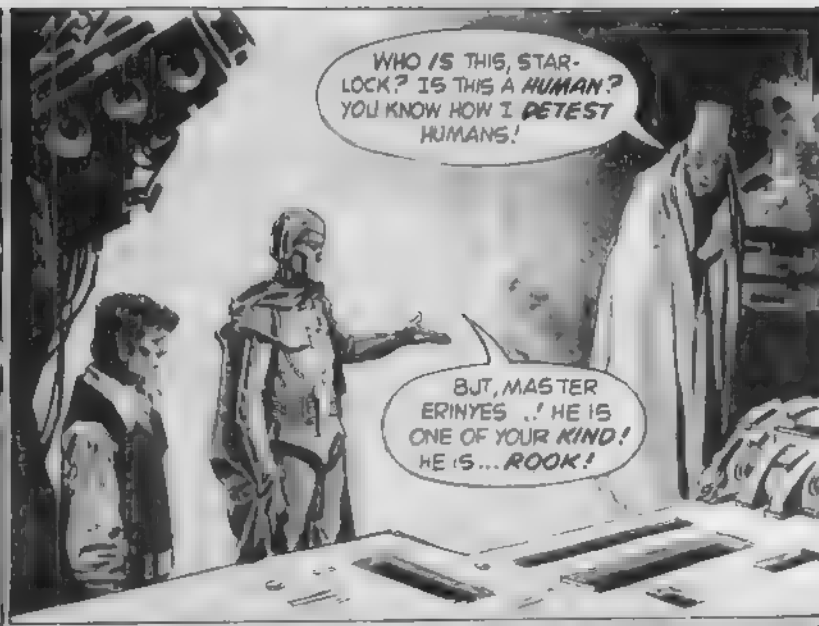
THERE IS NO ONE
ELSE. THE MASTER LIVES
UNDERGROUND. THROUGH HIS
SCIENCES... HE ALONE IS
EARTH'S FINAL SURVIVOR!

AND **THAT**, I
TAKE IT, IS YOUR
MASTER!

YOU SNIVELING
CLOT! I CAN'T STAND
THE WORD **MASTER!**
CALL ME BY MY NAME



ERINYES!



WHO IS THIS, STAR-LOCK? IS THIS A HUMAN? YOU KNOW HOW I DETEST HUMANS!

BUT, MASTER ERINYES... HE IS ONE OF YOUR KIND! HE IS... ROOK!



YES... YOU ARE A HUMAN BEING! JUST LIKE THE OTHERS! WHAT RIGHT HAVE YOU TO INVADE MY WORLD?

OOFF! I'M NO INVADER. I COME FROM THE PAST--!



TO FINISH DESTROYING WHAT IS LEFT OF MY WORLD, NO DOUBT! NO! YOU ARE A GHOST FROM A DEAD WORLD! A WORLD THAT COMMITTED SUICIDE!

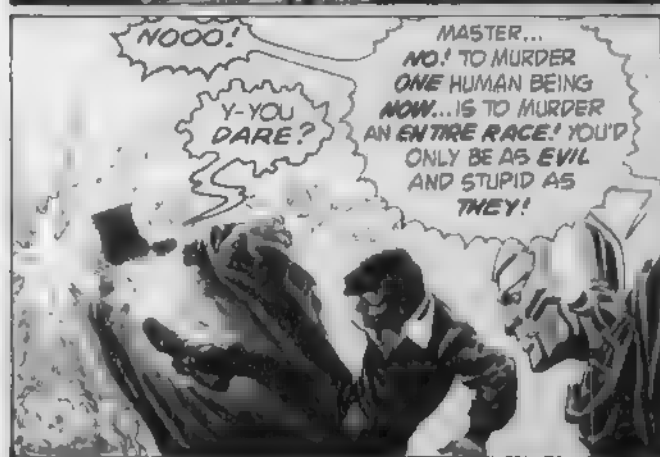
THAT MAY BE SO. BUT THAT'S NOT WHY I CAME HERE! I'M A SCIENTIST, TOO! I SAW THE WORLD HAD... DIED! I CAME TO GIVE IT A SECOND CHANCE!



SECOND CHANCE? THIS IS NO GARDEN OF EDEN! THIS IS A GRAVEYARD! NOBODY ELSE WANTED IT! NOBODY ELSE CARED ENOUGH TO SAVE IT! NOW IT BELONGS TO ERINYES!

AND I DO NOT WANT HUMAN BEINGS... MURDERERS ON MY WORLD!

STARLOCK! YOU HOLD HIM! I'LL KILL HIM!



NOOO!

Y-YOU DARE?

MASTER... NO! TO MURDER ONE HUMAN BEING NOW... IS TO MURDER AN ENTIRE RACE! YOU'D ONLY BE AS EVIL AND STUPID AS THEY!



NO KILLING ERINYES! NO MORE!

TRAITOR! FOR THAT, YOU DIE WITH THE INFIDEL!



GOD, MAN!
STOP ACTING
INSANE! I'M ONLY
HERE TO BRING NEW
LIFE TO EARTH! I COULD
USE YOUR KNOWLEDGE...
YOUR HELP! TOGETHER
WE COULD--!

NEVER! MAN HAS
NEVER CO-OPERATED FOR
SURVIVAL! ALL MEN WANT
TO DO IS... DESTROY!

GET AWAY FROM
ME, DESTROYER! CAN'T
YOU SEE? YOU'VE WRECKED
EVERYTHING HERE!

MASTER! THE...
THE LABORATORY! THE
CHEMICALS YOU DROPPED
THEY'RE CAUSING AN OVER-
LOAD IN THE LIFE SUPPORT
CIRCUITRY! IT COULD BLOW
UP THE WHOLE MOUNTAIN!



ERINYES... YOU'RE HURT!
THIS PLACE IS GOING TO EXPLODE!
LET ME HELP YOU OUT OF HERE!

DAMN YOU!
YOU'VE DESTROYED
MY WORLD AND IN SO
DOING... YOU'VE MURDERED
ME!

IT... IT'S
REACHING
CRITICAL,
MASTER!

ALL I WANTED
WAS TO LIVE
IN PEACE...
SAFE FROM THE
MADNESS OF
HUMAN BEINGS

NOW. NOW
IT'S OVER! THE
LAST LIFE LEFT
ON EARTH IS
BEING SNUFFED
OUT BY ANOTHER
HUMAN!

BUT BEFORE
I DIE... I'LL HAVE
MY REVENGE!
YOU'LL DIE, TOO!

YOU KEEP CURSING
HUMAN BEINGS, ERINYES!
BUT YOU'RE HUMAN! YOU'RE
JUST AS MUCH A PART OF
THOSE YOU HATE AS I AM!

WRONG! VERY
WRONG, HUMAN! I
WAS A MAN! I WOULD
HAVE BEEN AS DEAD AS
THE OTHERS HAD IT NOT
BEEN FOR MY OPERATION.



AN OPERATION
THAT CONVERTED
ME INTO...



THIS!

MY GOD!
YOU'RE A
MACHINE! A
REBUILT MAN!



B-BEFORE THE
WORLD DIED... THEY DID
THIS TO ME! TH... THOSE
MAD DOCTORS...! THEY
SAID THEY WANTED TO
SAVE ME.

BUT LOOK
WHAT THEY
DID!

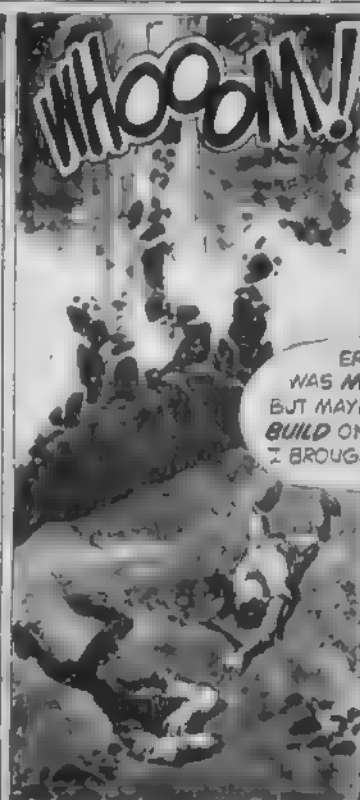
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ERINYES... LET ME
HELP YOU. WHY CAN'T
YOU LISTEN FOR A
MOMENT?



IT'S TOO LATE
FOR WORDS! WORDS
COULD HAVE SAVED US LONG
AGO... IF THEY'D BEEN NEEDED!
WORDS CAN SAY NOTHING NOW
... BUT GOODBYE, HUMAN!

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ANNOUNCING

THE GRAND PRIZE WINNERS OF THE FABULOUS WARREN ROOK CONTEST!

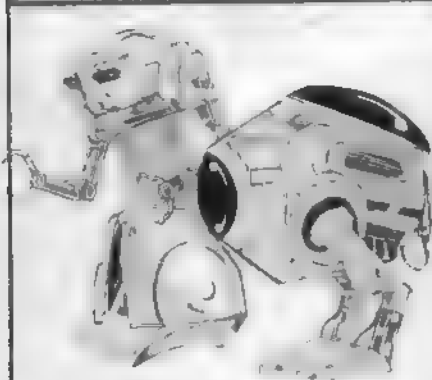
Robots and gadgets and villains and fans! Since announcing the Rook Contest in EERIE #84, the offices of Warren Publishing have been inundated with each Mail phone calls and personal appearances by enthusiastic readers eloquently expatiating their designs for a new Rook robot, an efficacious gadget, or an adversary worthy of Restin Dane's genius, have literally swept our editorial offices by storm.

While we were aware that reader response to our new hero was overwhelming, never in our wildest expectations did we anticipate the exorbitant volume of contest entries received.

Our weary mailman cursed us with each new mailbag delivered. And the contest judges cringed each time those same mailbags were emptied onto their desks. Response to the contest was so great that it took weeks to sort through the hundreds of entries in each of the three categories. The designs for a robot, a new gadget or a new villain were so numerous and inspired that it was nearly impossible to select an overall winner in each category. But at last the decision was reached. And the following inspired inventors are the grand prize winners in Warren's Rook Contest.

ROBOT

Since the demise of Rook's diminutive sidekicks last issue at the hands of the nefarious Granny Gadget, it's only appropriate that new robots incorporated into the Rook series be variations of the popular Nuts and Bolts. Mark Stokes of Milton, Florida went to his drawing board and came up with the winning designs.



NUTS AND BOLTS
MARK STOKES
Milton, Florida

"Nuts has a torso that can stretch and bend to incredible lengths," writes Mark. "While Bolts resembles the lower half of an ostrich waddling and squeaking like a mechanical duck. They're perfect helpers for the man who has everything."

Mark is a tenth grader at Milton High School, and plans to work towards a scholarship in commercial art. "I hope to someday be a popular comic magazine artist," he writes. We think his designs for Nuts and Bolts are going to help bring that day a lot closer than Mark realizes.

VILLAIN

"Here's the ugly little darling," writes Gary Goodman of Hardinsburg, Kentucky. His name is Quarb, a two million year old man with a taste for foot long Hayanas and Brooks Brothers suits. "The world's only true immortal, he has lived in every age, making him The Rook's most deadly and knowledgeable foe."

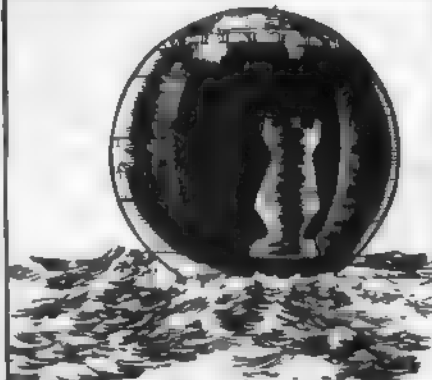


QUARB
GARY GOODMAN
Hardinsburg, Kentucky

"Quarb is the offspring of the earliest human stock," writes twenty six year old Gary. "His father was Australopithecus robustus. His mother, a very pretty ape from what is now Transvaal, South Africa. Quarb simply never died. He claims ownership of the Earth by virtue of prior domain. Rotten with senility and age, Quarb is nonetheless ingenious. He plans to take a bulldozer to the cities and transform Earth into one massive country club." For the full story behind this vile plot, you'll have to wait until EERIE #90.

GADGET

The War Ball, a special gadget designed for The Rook by Paul Daly of St. Louis, Missouri, is both simple and effective. "The cylindrical steel ball is capable of flight, land or water roving," claims Paul. "The Rook and his time machine can fit snugly inside. And it's particularly effective when the going gets rough."



THE WAR BALL
PAUL DALY
St. Louis, Missouri

Paul, 23, who recently completed his senior year in college, is an aspiring comic book artist whose ultimate ambitions lie in film making. During his college years, Paul was the illustrator of two adventure features in his campus paper, *The Circuit*. Raven was a James Bondish character who caroused for three semesters. Christopher Kyle was the hero and title of an epic space opera which began in Paul's junior year. We'll bet both strips were as popular with Paul's readers as his gadget was with us.

Mark Stokes, Gary Goodman and Paul Daly were our grand prize winners, each earning a three-year subscription to EERIE magazine and a check for one hundred dollars. Their creations can be seen further in *The Rook* adventure, "Quarb and the War Ball" scheduled for EERIE #90.

The lucky readers on the following pages were only some of the imaginative finalists who made *The Rook* Contest so much fun... but ever so difficult to judge!

FOR ROOK CONTEST RUNNERS UP, SEE PAGES 56 & 57!

THE COMIC BOOKS

By Joe Brancatelli

A MATTER OF DUES

Before he took his leave, Richard Nixon spoke of taking responsibility. Bureaucrats contend it is a matter of accountability. Gamblers talk about making good on their markers and businessmen are constantly keeping tabs on their chits. For the cliché addicts among us, the talk is of "paying the Piper."

But out in the streets where I grew up—out on the streets of any tough, old neighborhood where a person is responsible for his own actions—people know you have to pay your dues. Paying your dues usually hurts, but you have to pay. Somehow, sometime, somewhere, everybody has to pay his dues. If you come from the streets, you know there are no free rides. Everybody pays.

Stan Lee, the publisher of Marvel, will have to pay his dues somehow, somewhere. Like everyone else. He'll have to pay for a lot of things, of course, but mostly he's going to have to pay for *Kiss*, a new Marvel comic book based on the totally reprehensible and utterly useless band of real-life pseudo-musicians of the same name.

Most of you probably haven't even seen the *Kiss* comic—the slimy speculators have surfaced again and snapped up most of the copies before they ever got to retail newsstands—but you don't have to read *Kiss* to know what an unremittingly distasteful item it is. You don't have to hold a copy of *Kiss* in your hands to know that one day Stan Lee is going to have to pay heavy dues for trying to foist this corrupt tripe off on the children who buy his comic books.

The tawdry legacy of the *Kiss* comic book existed even before it was published. It spawned from the group *Kiss* itself and the twisted values it claims to embrace. It grew on what Marvel and the four creeps who are *Kiss* did to promote the *Kiss* comic book.

On May 26 the *Kiss* musicians—if they can be called that without insulting every decent rock 'n' roll artist in the world—journeyed to the Borden Ink Plant located in upstate New York. They brought with them an armored truck carrying vials of frozen blood—blood extracted from their four glitter-and-jewel clothed bodies during a concert on Long Island last February. Armed with their own frozen blood, *Kiss* went inside the Borden plant and poured the vials into a vat of red ink—red

good and wholesome and decent and upbeat the superhero concept has always stood for.

Superheroes have always been the embodiment of man's greatest ideals. That's why we ween our children on them even at the risk of making them too utopian and too idealistic for their own good. But *Kiss* is the embodiment of all that is cynical and callous and negative and oafish about mankind. No good could ever come from educating our children with *Kiss* as a comic-book ideal.

criminate violence that caused one *Kiss* fanatic to immolate himself in a misguided attempt to emulate a band member who simulates firebreathing.

Is this the model for the superheroes of the 1970s? Is this what we should be producing and selling next to books featuring Superman, Batman and Captain America who, whatever their faults, stand for things like altruism and fair play and justice? Must we subject our children to *Kiss* in comic books?

It was only 30 years ago that an old DC character called Mr. Terrific sported a costume with the motto "Fair Play" emblazoned on his chest. Has society sunk so low that four freaks who never appear out of costume for fear of spoiling their mystique and cooling their earning power have become worthy of comic book's magical larger-than-life status? Are we all so jaded that we can banish Captain Marvel from our children's fantasy life and replace him with a crop of media-enhanced jackals?

Today's children are unlike any generation of kids that has gone before. They have been cursed with an enormous amount of discretionary income and no discretion. Can we stand by and watch them make *Kiss* and their perverted sense of values the basis of their precious fantasy worlds?

Stan Lee says we can. Stan Lee says we should help them elevate *Kiss* to that frighteningly influential level.

I should like to be there when Stan Lee has to pay his dues for *Kiss*.

"SUNDAY FUNNIES" IN PLAYBOY

Those four pages of full-color comics you saw in the September issue of *Playboy* was no one-shot aberration. Cartoon editor Michelle Urry says the section will be published on a "more or less monthly" basis from now on.

continued on p.46

"I should like to be there when Stan Lee has to pay his dues for allowing KISS to be published as a comic book."

ink being used to print the first issue of the *Kiss* comic book. A notary public was on hand to dutifully verify the ghoulish deed.

Certainly no one has ever accused Stan Lee and his Marvel minions of exercising an excess of good taste, but this stunt seemed a little bit much even for the "House of Ideas." Yet it isn't just a matter of taste that makes *Kiss*—and the comic-book adaptation of same—so totally unwholesome.

Kiss as an entity stands for everything that is wrong with society today. The comic book can only make these four ghouls larger than life and a repulsive and reprehensible model for comic-reading children to emulate. Casting *Kiss* as some perverse sort of modern-day Justice Society of America flouts everything

The group's four players, ostensibly musicians, make no apologies for the fact that they couldn't care less about entertaining people. They make no apologies for the fact that they are inferior musicians pawing themselves off as a "band." ("Whether anyone really likes their music or not really isn't the issue with *Kiss*," one of their most pragmatic press agents recently remarked.) They make no apologies for the fact that they are interested only in making money—gobs of it, barrelsful of it—and will exploit anything they possibly can exploit to reach that end. One of the things they are most fond of exploiting wantonly is cheap, loveless sex and a *Kiss* stage show is crammed with all shades of debasing sexual references. They also exploit violence, senseless, mindless, indis-

the Black Demon's Sword

SULLY SULLIVAN HAS WON A PRICELESS STATUE CALLED THE SCREAMING GOD FROM AN OLD DAIMYO, A NATIVE OF CHINA. THE DAIMYO, ENRAGED SENT A NINJA TO STEAL IT AND MURDER SULLY'S SERVANT GIRLS AS A WARNING.

MEANWHILE, IN AMERICA, HICKEY J. LUGUS, BUYS A STRANGE BLACK CANE AND IS LURED TO THE JAPANS. IN TOKYO HE JOINS A HIGH STAKES POKER GAME AND WINS A GAMING HOUSE. HERE, AT THE GAMBLING TABLES, HE AND SULLY MEET.

WHEN THE DAIMYO'S MEN ATTACK, IN AN ATTEMPT TO STEAL THE CANE, HICKEY DISCOVERS THAT THE CANE IS ACTUALLY A BLACK BLADED SWORD, AND SULLY FORCES THE OLD DAIMYO TO REVEAL THE LEGEND OF "THE KEY" THE SWORD/CANE HICKEY NOW OWNS!

THEY LEARN THAT, WHEN "THE KEY" IS INSERTED INTO THE STATUE OF THE SCREAMING GOD AND THE DEMON INSIDE THE STATUE IS CALLED BY NAME, UNLIMITED POWER WILL BE UNLEASHED FOR THE MAN WHO ACCOMPLISHES THIS.

THE DAIMYO TAKES THEM TO THE TRUNK IN WHICH THE STATUE RESTS AND SCREAMS IN RAGE TO DISCOVER THE STATUE GONE. SULLY HEARS A SUBTLE NOISE BENEATH THE FLOOR AND SPEARS A DEADLY NINJA.

...THE WOMAN WHO HAS SPIRITED AWAY THE STATUE AND WAITS THERE TO SLAY THE DAIMYO, AS HER MASTER HAS COMMANDED.

FOR DISGRACE
BROUGHT UPON MY HOUSE
FOR THE THEFT OF MY
PROPERTIES...FOR THE
ATTEMPT UPON MY LIFE...
THIS NINJA WOMAN WILL
DIE!

YOU SURE, ARE YE,
HICKEY ME BOY, THAT YOU'LL
BE WANTIN' TO SEE ALL THIS?
MERELY HEATHEN RITUAL MUR-
DER, IT IS.

SULLY, I'M UP TO MY
KEESTER IN THIS THING MIGHT
AS WELL FLOW WITH IT AS
DROWN IN IT.

BUT, OH, SULLY...IT DOESN'T
SEEM RIGHT! SHE'S JUST A
WOMAN!

SHE'S A NINJA, HICKEY,
AND THEIR WOMEN ARE EVEN
MORE DANGEROUS THAN THEIR
MEN...PARTLY 'CAUSE YOU
DON'T EXPECT IT!

the Key



HEYAAA!

EH? SHE DARES
TO BREAK AND RUN!
I SHALL **STOP** HER BEFORE
SHE CAN ESCAPE!



HER DOOM IS
SEALED! HAHAA!
SHE WOULD HAVE TO
BE PART **HAWK** TO
SOAR OVER THE
COURTYARD WALL!



WHAT IS
SHE TRYING
TO DO?

FAITH! WOULDJEZ
LOOKA THAT, THEN? SHE'S
STRIPPED OFF HER **LOIN**
CLOTH WITHOUT **BREAKIN'**
STRIDE! WHAT'S THE GIRL
UP TO?

NO, ISHU! LET HER
RUN! WHERE CAN SHE **ES-**
CAPE TO? LOOK! SHE RUNS
TOWARD THE **EXECUTION WALL**!
THIS IS GOOD SPORT! HAH!

YARHAW! YOU'LL
HAVE TO **FLY HIGH**, LITTLE
SPARROW, TO MOUNT THESE
WALLS! **HAR!**

LOOK!
SHE'S TIED A
KNOT IN THE
END OF HER
LOIN CLOTH!

WATCH ME, HEADS-
MAN! WATCH ME **FLY!!**



SHE'S **CAUGHT** THE
KNOT ON THE SPIKE
ATOP THE **EXECUTIONER'S**
POLE!

WAL! BY ME OL'
IRISH MITHER'S BEARD!
LOOKIT 'ER, HICKS!



SHE'S USED THE
CLOTH LIKE A **SWING...**
TO FLIP UP **ATOP** THE WALL!
BY GOD! WHAT A FEAT! WHAT
A WOMAN! BY JIMMERS, MAKES
ME WANNA CHEER FOR HER!

KEEP YOUR
SILENCE, HICKEY. WE'RE
GUESTS HERE!



ARCHERS! NOCK YOUR ARROWS! BRING THE WITCH DOWN FROM THERE!



ALWAYS KILL A NINJA QUICKLY, FOOLS! NEVER GIVE AN ENEMY TIME TO EVALUATE POSSIBILITIES!

I WILL BE BACK, DAIMYO! TO KILL YOU AS I PROMISED, MY MASTER.



...AND FOR YOU, AMERICAN! YOU, I SHALL HAVE MY SPORT WITH, IN MY OWN TIME! FROM YOU I SHALL TAKE THE KEY!... AND YOUR STILL BEATING HEART! HAHA! UNTIL THEN...



SAYONARA!

LATER, AT HICKEY'S GAMING HOUSE...



AH ME. MAYBE YOU GIRLS ARE RIGHT. MAYBE I'M OVERREACTING TO THIS WHOLE THING. I'VE JUST GOT TO GET USED TO LIFE HERE, RIGHT?

POOR, POOR, HICKEY SAN.

ALRIGHT THEN, MY LOVELIES...AND MAYBE I SHOULD SEND FOR THE BIG SCALLYMAG TO JOIN US. WOULD YOU LIKE THAT, MY DARLINS?

YES, SEND FOR YOUR FRIEND, AND LET HIM ROMP WITH THE GIRLS...



...FOR, TONIGHT, GENTLE SAN, YOU MUST COME LISTEN TO MY BIRDS SING YOU THEIR LOVE SONGS... AND MOST CERTAINLY WILL YOU HEAR MINE.



DEAR LADY! ALLOW ME TO PRESENT MY UNWORTHY SELF.

HICKEY J. LUBUS, RECENT NEW OWNER OF THE NEW BEDFORD QUEEN, HOUSE OF GAME AND --

I KNOW WHAT IT IS A HOUSE OF. GENTLE LUBUS SAN. FOR I AM SANGAKU. I OWN THE SHAGATA PALACE. WE ARE. HOW IS IT SAID... COMPETITORS?!



INDEED?? COMPETITORS?! MY WORD. WELL, WHY HAVE YOU COME TO ME, MADAM SANGAKU?

I FEEL THE PRESSURES OF BUSINESS ARE JUST TOO GREAT FOR A WOMAN ALONE.

COME ALONG WITH ME, HICKEY SAN AND LET US TALK. IF YOU AND I DECIDED TO OPERATE OUR HOUSES TOGETHER...

...A MERGER MIGHT BENEFIT BOTH OF US... MMM?

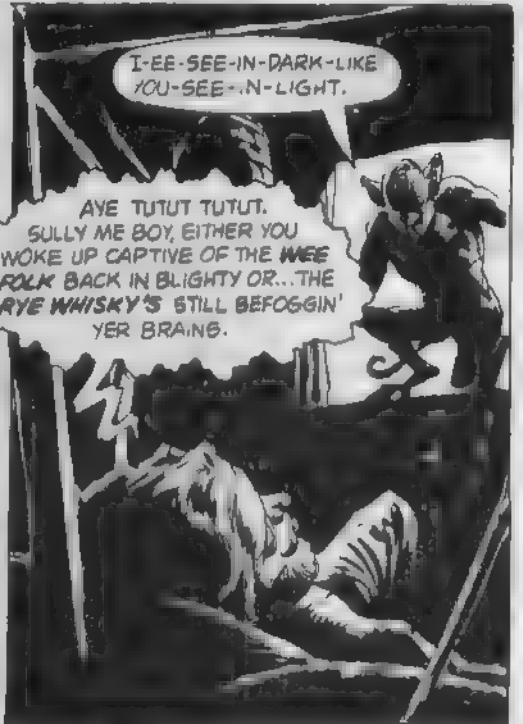
MOST CHARMING, LOVELY LADY, PLEASE LEAD ME TO YOUR MOST GRACIOUS ABODE AND WE SHALL CONTEMPLATE THE BARGAINING. I AM BUT YOUR HUMBLE SERVANT.



MEANWHILE, OSCAR SULLY'S BOAT



EYOU-ARE-AWAKE-MAN EYOU-ARE-LOOK-ING-AT-ME-NOW.



I-EE-SEE-IN-DARK-LIKE YOU-SEE-IN-LIGHT.

AYE TUTUT TUTUT. SULLY ME BOY, EITHER YOU WOKE UP CAPTIVE OF THE WEE ROLK BACK IN BLIGHTY OR...THE RYE WHISKY'S STILL BEFOGGIN' YER BRAINS.



LET'S SOLVE ALL
THIS THEN! GOTCHEZ!

SQUEALIN' LIKE A
PIG'LL BUT GET YE IN
THE STEW, LADDIE
BUCK!

RRREEE!
RRREEE!
NO-NO-NO
REEEE!



A BIT'O
LIGHT TO CHASE
THE UGLIES OFF.
AND--

GOOD GOD!
WHAT IN THE LORD'S
NAME--

MERCEY
MERCEYMERCEY
MERCEY-EH-EH
EHHH!



YE BEEN
TALKIN'... KEEP
TALKIN'! OR I'LL
GRIND YER UNDER ME
BOOT! NAME YER WHO
N WITHERS!!



PLEASE-
MASTER-NOT-
SEND-BACK-
NOT-BACK.
IN-HELL-I-
AM-DOG-DOG-
I

GODLY, A HELL
HOUND! AYE THEN! WHY
HAVE YE NO LEASH?
AND WHERE IS YER
MASTER?



WHAT? WHAT'S
THAT YER SAYIN'
TO ME?

MY-MASTER-
LIES-WITH-IN-GOD-
SCREAMING-GOD.

YES-IN-HELL-
MASTER-HEAR-HUMAN-
CALL MASTER-COME-ON-
EARTH-I-COME-TOO. MASTER-
TRAPPED-I-L-VE-FREE-HERE-
SAFE. IF-MASTER-SET-FREE-
MASTER-COME-FOR-ME. THE-
KEY-NEARS-THE-LOCK! MAGI-
CIAN-SOON-CALL-MASTER-
BY-NAME! COME!



I NEVER THOUGHT
I B'LVIED IN LEPRE-
CHAUNS, BUT I GUESS
I'LL BE THINKIN' DIFFERENT
NOW. SOMETHIN'S FIXIN' TO
HAPPEN AND YOU KNOW
ABOUT IT EH! THEN LET'S
BE OFF WITH US!



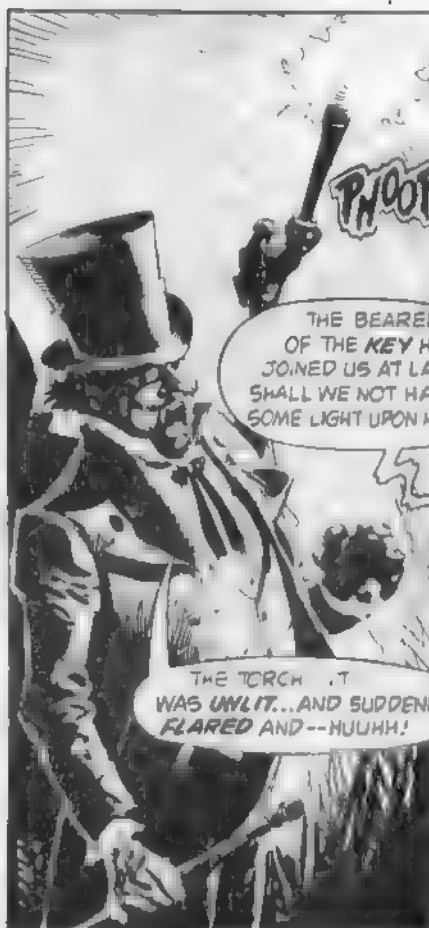
THE KEY NEARS THE
LOCK, EH? THAT MEANS WHO-
EVER'S GOT THE STATUE OF THE
SCREAMING GOD, ALSO HAS
POOR HICKEY, WHO HOLDS
THE KEY!





M-MADAM
SANGAKU? OH
M-MM-MADAM?

IS IT? HICKEY
J L-LUBUS!



PHOOFF
THE BEARER
OF THE KEY HAS
JOINED US AT LAST.
SHALL WE NOT HAVE
SOME LIGHT UPON HIM?

THE TORCH...IT
WAS UNLIT...AND SUDDENLY
FLARED AND--HUHH!



TRICKED!!

SHKK

BRING ME THE
BLACK DEMON'S
SWORD!



OH! GOD!
NO!

AR--
AEEEEEEEE

SSSSSS

NO! YOU FOOLS!
NOT THAT WAY!!



THIS
WAY!!

KIKK

SEE! THE MIGHTY
KEY IS OURS SO
SWIFTLY!



DARK MASTER
FOR YOU, THE BLACK
DEMON'S SWORD...
THE FINAL KEY TO
POWER!

THE AMERICAN! TORTURE
HIM WELL - BUT LEAVE HIM ALIVE!
SSS- THE BLACK DEMON WILL BE
HUNGRY WHEN HE AWAKENS AFTER
HISS LONG FAST! SSSS.



SEVERAL STORMSWEEP HOURS PASS BEFORE BULLY AND THE CRINGING WELT MOUND REACH THEIR LOOMING DESTINATION...

HERE-UP.
THERE-SEE!
TOWER-OF-MAGICIAN!
WARE-THE-GUARDIAN!

GUARDIAN?
WHAT'RE YA TALKIN'
BOUT, LADDY?

WE-GET-TO-
TOWER-THEN-SEE!



EH-HOOO!!!

HOLY SAINT
SWITHINS! IS THAT
THE GUARDIAN
YE WUZ SPEAKIN' O',
M BOY?



HA! I THOUGHT
DRAGONS WUZ SUPPOSED
TO BE FIRE BREATHIN'! AYE!
LET'S SEE YEZ BREATHE SOME
FIRE!!



AN' NOBODY EVER
REFUSED TO BREATHE
FIRE WHEN I OFFER'M
A DRINK O' IRISH
WHISKY...



...GUNPOWDER!!
YAHH!

WHOMP

IN MY CRYSSSTAL
I SSSEE THE GUARDIAN
CONSSUMED BY FLAMESSS!

SSSSSS. WHAT DARK
WIND BLOWS THISSS
LIGHTNING-HURLING
WISSSARD TO MY DOMAIN?
SSSSSS.



...AND A TOUCH
OF THEIR OWN
FIREWORKS
MAKIN'...



YET THE KEY IS NOW
MINE, SSSO WHAT CAN THISSS
WISSSARD DO NOW? HE WILL BE
BUT ANOTHER TO SSSLAKE THE
BLACK DEMON'S BLOOD THIRSSST!



SPORTSFANS FROM ALL CORNERS OF THE GALAXIES, MAY I HAVE YOUR ATTENTION. THE LEGENDARY LG-3, ONLY TRIPLE CROWN WINNER OF THE NOVA, QUASAR AND STAR CLUSTER AWARDS, HAS CONFIDED IN ME THAT THIS WILL BE HIS FINAL GAME!

MY CAREER IS OVER AND THAT CAN MEAN ONLY ONE THING... **DEATH!** I AM **USELESS** FOR ANYTHING BUT **BASKETBALL** AND MUCH TOO **DANGEROUS** TO SET FREE. IT WILL BE DONE QUIETLY, BUT IT WILL BE **DONE**.

HE HAS DECIDED TO TAKE A WELL EARNED **RETIREMENT**. LET'S SHOW HIM HOW MUCH YOU'RE GOING TO MISS THIS '**KING OF SPORTSMEN**'.

"AND ONE LAST ADMONITION ABOUT **HAIR PLAY**, AS IF THERE MEN NEED IT; THEY ARE THE **FINEST** ATHLETES THE UNIVERSE HAS EVER PRODUCED AND, IF I MAY IMPART A WELL GUARDED SECRET, CLOSE PERSONAL FRIENDS OF THE **SLAYING** FIELD."

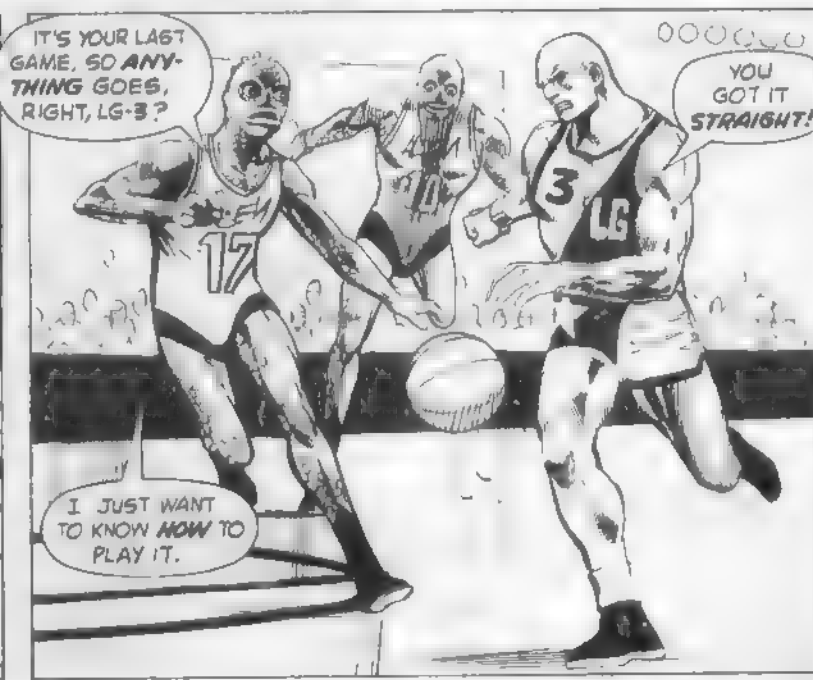
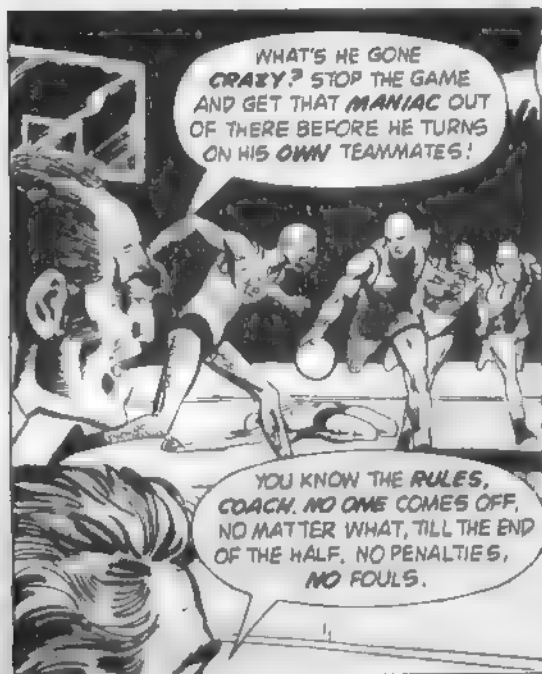
IT IS A FINE TRIBUTE, AS IT SHOULD BE I HAVE GIVEN MY **LIFE** FOR MY SPORT MY **LIFE**. I WAS **BRED** FOR THIS MOMENT TRAINED FOR THIS, IT WAS MY **DESTINY**.

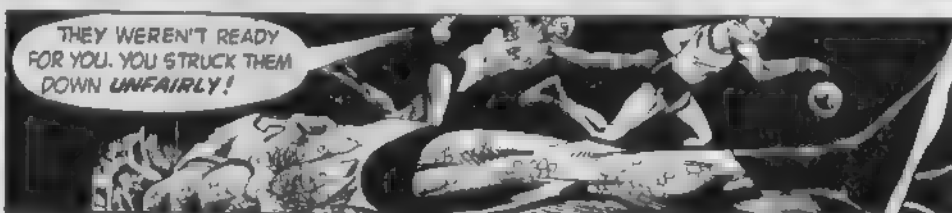
"THE BALL SLOT IS SLIDING OPEN. OH, THE **TENSION!** THE BALL, AS YOU FANS PROBABLY KNOW, IS **SIXTY** POUNDS (TROY) OF COMPRESSED **OCTANIAN RUBBER**. HIGH BOUNCE BUT WITH THE STRIKING POWER OF **LEAD!**"

"THERE IT GOES!"

VERY WELL, MY **DESPISED ENEMY**, I ACCEPT MY FATE, BUT I CHOOSE TO DIE HERE ON THE COURT OF MY **GLORY** AND I SHALL TAKE YOU WITH ME... **ALL OF YOU**. YOUR PUTRID, **GREEN BLOOD** WILL BE SPILLED NOBLY AS IT MIXES WITH **MINE!**

"... **CQWZX MNXM** OF **AURIGA** IS FINISHING HIS LAST MINUTE INSTRUCTIONS TO THE TEAM CAPTAINS."

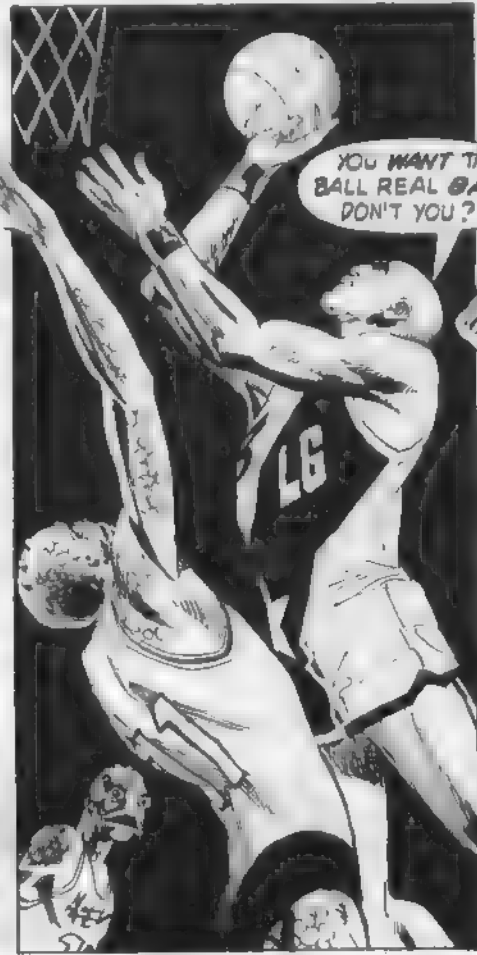
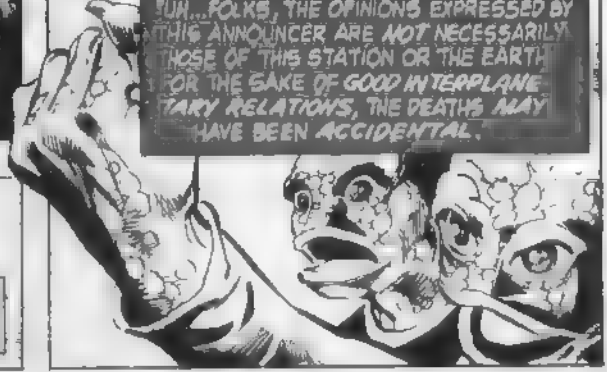






"THE BELLATRIXIAN FANS ARE GOING WILD! BUT THEY'RE NOT CALLING FOR AN END TO THE GAME. IF MY KNOWLEDGE OF BELLATRIXIAN SERVES ME, THEY WANT LG-3'S BLOOD! IT'S A GLADIATORIAL COMBAT WITH WHAT? YOU'RE KIDDING?"

"UH...FOLKS, THE OPINIONS EXPRESSED BY THIS ANNOUNCER ARE NOT NECESSARILY THOSE OF THIS STATION OR THE EARTH. FOR THE SAKE OF GOOD INTERPLANETARY RELATIONS, THE DEATHS MAY HAVE BEEN ACCIDENTAL."



THE SPECTACLE IS INCREDIBLE. CARNAGE LITTERS THE CRYSTALLINE FLOOR ON THE ARENA FLOOR WHILE PLAYERS ON BOTH SIDES MULL ABOUT IN DAZED CONFUSION. LG-3, ALONE, IS IN CONTROL PREPARING TO...

...WAIT, THE ALIENS ARE BEGINNING TO GROUP.



"I COUNT THE ENTIRE BELLATRIX TEAM, FIRST, SECOND AND THIRD STRING, TWO REFEREES, WHO ATTEMPTED TO INTERFERE WITH THE ALIENS HAVE BEEN KILLED. WOW, IS THIS GOING TO BE A FIGHT!"



LG-3, STANDS SOLID, WITHOUT A TRACE OF DOUBT OR FEAR VISIBLE ON HIS FACE. DESERTED BY HIS TEAMMATES, HE CHALLENGES THE VINDICTFUL HORDE BY HIMSELF. IS HE SUICIDAL? CERTAINLY... AND MOST LIKELY COMPLETELY INSANE BUT



...WHAT A MAN AND WHAT A GAME!"

"EVEN FROM HERE I CAN HEAR THE
HIGH PITCHED SCREAMS OF SHOCK
AND PAIN, THE NERVE JOGGINS
CRUNCH OF BONE, THE REPEATED
THUD OF THE HARD RUBBER BALL.
ALL THIS, I HEAR ABOVE THE
'OOH'S AND AAW'S OF THE CROWD'."

"LE-5 IS HOLDING UP MAGNIFICENTLY,
BUT THE ALIENS ATTACK IS RELENTLESS.
UNLESS HIS STUNNED TEAMMATES CAN COME
TO THEIR SENSES AND AFFECT HIS RESCUE,
IT APPEARS TO BE HOPELESS
FOR 'THE ROCK'!"



"THIS IS A
THUNDER!"



BOILING POINT

PART 1

SEE IT'S LIKE THE **WINE CELLAR** YOU KNOW? **COOL AND QUIET**... **RESTFUL**, I GUESS... AND MOSTLY **NOISE**... **BOTHERS** YOU MUCH SEE AND YOU COULD YOU... **HELL**, YOU COULD **LIVE** DOWN THERE... I MEAN **PRACTICALLY**... YOU COULD JUST **STAY** DOWN THERE **ALWAYS** AND **NEVER** **COME UP**...

SEE I MEAN THERE'S... **ON** THERE'S THERE'S... **HELL** THERE'S **EATING** **PLACES** AND THERE'S... **ON** **BOOK** **PLACES**... **AND** **MAGAZINES** AND **COMIC BOOKS** (I LIKE THE **COMIC BOOKS**) AND I MEAN **HELL** YOU COULD **LIVE** DOWN THERE...

I MEAN **WHY** **COME UP** AT ALL? I MEAN... **SEE**... **SEE** I DON'T MUCH **LIKE** THE **SUN**... THAT'S IT... I MEAN I **DON'T**... THE **SUN**... IT'S... I DON'T MUCH **LIKE** THE **WHITE** THE **BRIGHT** YOU KNOW... I MEAN THE **GLARE**... LIKE **PEOPLE'S EYES**...

BUT I MEAN YOU KNOW DOWN THERE IT'S **SEE**, IT'S YOU KNOW **DARK** AND **QUIET** AND **ALWAYS** **NIGHT** AND **HELL** YOU DON'T NEED IT, I MEAN WHO **NEEDS** THE **SUN**? I MEAN IT'S **COOL** LIKE THE **WINE CELLAR** DOWN THERE IT'S **COOL**...

UNTIL

UNTIL THE **TRAIN** I MEAN **SEE** THE **TRAIN**... I MEAN THE **TRAIN** THAT'S THAT'S THAT'S... I MEAN YOU KNOW... **LOUD**... I MEAN **LOUD** I MEAN UNTIL **SEE** UNTIL THE **TRAIN** **SOUNDS** YOU KNOW IT'S **COOL** **COOL** AND **QUIET** UNTIL...

THE TRAIN



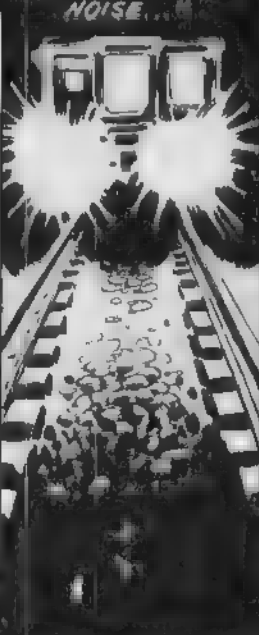
"SEE THE TRAIN IT BRINGS THE NOISE... I MEAN LOUD... SEE AND THE HEAT THE HEAT AND MY HEAD YOU KNOW MY HEAD LORD, I MEAN THE NOISE..."

"I DON'T LIKE THAT SEE... I DON'T REALLY LIKE THE NOISE... I MEAN YOU KNOW THE COOL GOES AWAY AND THE WINE CELLAR GOES AWAY SEE AND THAT TRAIN WITH ITS HOT NOISE AND I MEAN IT HURTS..."

"BUT I MEAN IS THAT A SIN? I MEAN YOU KNOW I DON'T SEE THAT THAT'S A SIN... MEAN WHO LIKES NOISE... A LOT OF NOISE NOBODY DOES I DON'T THINK... SEE I DON'T REALLY CONSIDER THAT A SIN NOT LIKING NOISE..."

"FOR FOR THAT MATTER HEAT WHO LIKES HEAT I DON'T THINK ANYONE MUCH EXCEPT THE AFRICANS MAYBE WHO LIKES A LOT OF HEAT AND NOISE NOT ME I CAN TELL YOU I MEAN HELL IS THAT A SIN I MEAN THAT'S WHY I'M HERE SEE BUT TO ME IT'S NOT SINNING YOU KNOW?"

"YOU KNOW WHAT I MEAN!"



BLERUMBLERUMBLERUMBLERUM

YOU KNOW...





HI'YA, CHARLIE.

HI, TONY.

ANY WITNESSES, CHARLIE?

DAME SAYS SHE THINKS SHE SAW SOMEONE **PUSH** THE OLD LADY.

SHE "THINKS"?

SHE'S STANDING RIGHT OVER THERE YOU ASK HER



I COULDN'T BE ABSOLUTELY SURE...IT WAS **DARK** OVER THERE... THE LIGHTS HAVE GONE **OUT** AT THAT END OF THE PLATFORM .. AND I WAS JUST COMING THROUGH THE TURNSTILE CLEAR OVER **THERE**.

HE MIGHT HAVE BEEN TRYING TO **HELP** HER...BUT THEN AGAIN, WHY WOULD HE **RUN OFF** LIKE THAT?

WHICH WAY D.D HE RUN?



THAT WAY..!

THERE'S NO **EXIT** THAT WAY, M'AM.. ARE YOU SURE?

YEAH, I'M SURE. I DIDN'T GET CLOSE ENOUGH TO SEE HIS FACE BUT I REMEMBER HE WAS WEARING **JEANS** AND **TENNIS SHOES** AND... WHAT DO YOU CALL THEM...A **PARKA**!...WITH THE...UH, **HOOD** PULLED UP.



ALL RIGHT. **THANK YOU**, M'AM. YOU'VE BEEN **VERY** HELPFUL. MAY I HAVE YOUR NAME, ADDRESS AND PHONE NUMBER IN CASE WE NEED TO **CONTACT** YOU FURTHER?



WHERE YOU GOIN', SANGUINO?

THE GIRL SAID THE SUSPECT RAN **THIS WAY**.. SO THIS IS WHERE I'M **LOOKIN'**!



Drip Drip Drip

TUNNEL'S OLD.. **LEAKS**...



GLINK



..RATS

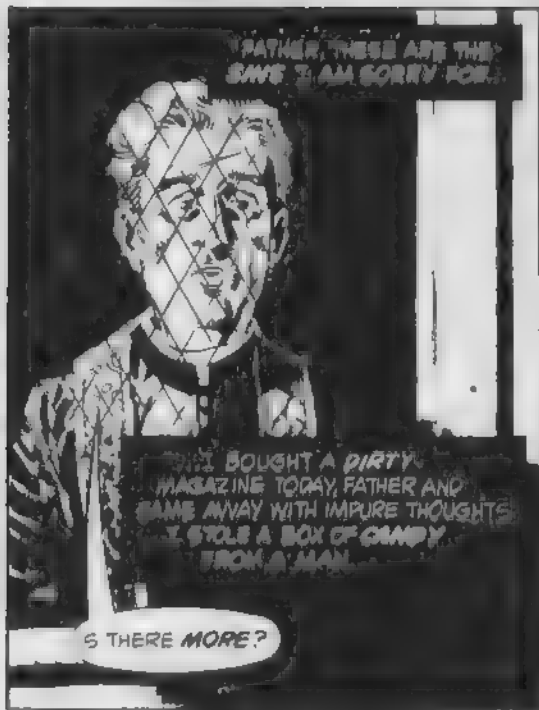


THAT DAME MUST'VE BEEN **WRONG**...NOBODY IN HIS RIGHT **MIND** WOULD RUN IN HERE...

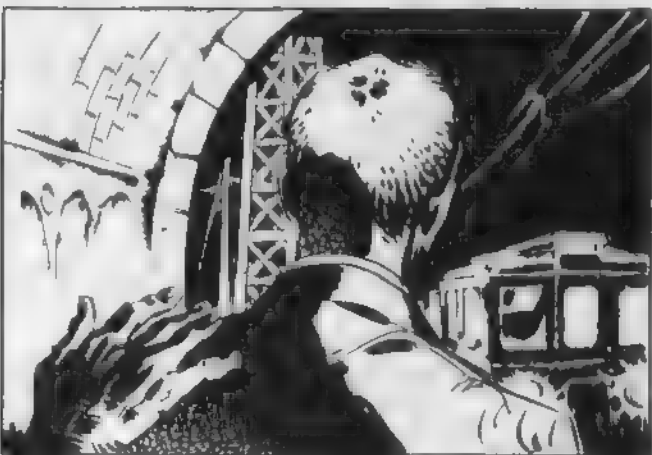
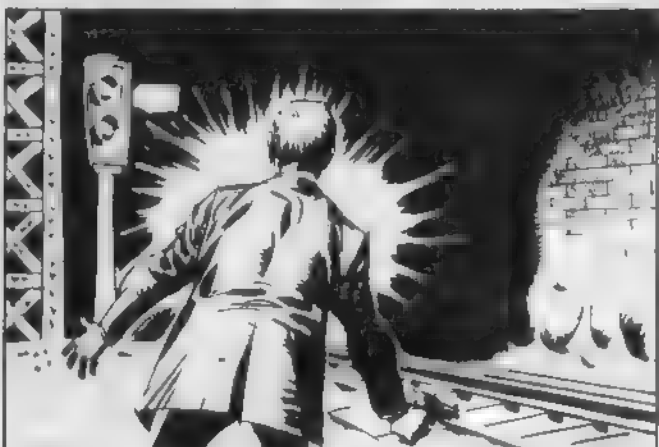
TRACKS ARE **VIBRATING**... TRAIN'S COMING ..BETTER SLIP INTO ONE OF THE--













SAINT'S PRESERVE US! THE BOY STILL HAS RELIGION! PRAISE THE LORD!

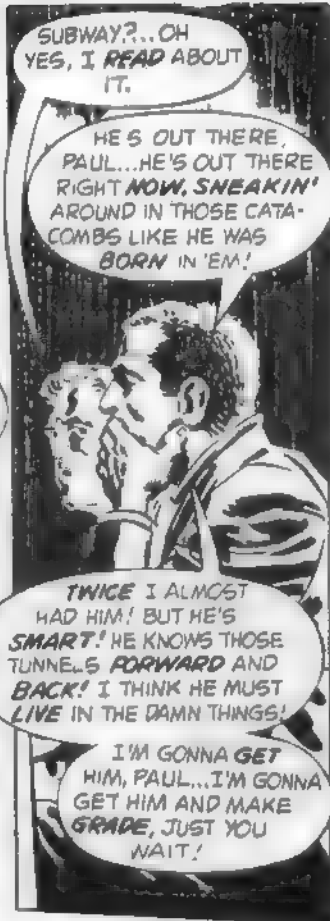


HIYA, PAUL, HOW'S THE PREACHIN' BUSINESS?

NOT AS EXCITING AS YOUR WORK I'M SURE, BUT JUST AS REWARDING. YOU KNOW, TONY... SOMEDAY I'M GOING TO TAKE THAT OFFICER'S EXAM OVER AGAIN AND THIS TIME I'LL PASS IT!

BETTER STAY HERE, PAUL...WE NEED ALL THE HELP FROM UP THERE WE CAN GET.

...BESIDES YOU'RE BETTER OFF WHERE IT'S PEACEFUL AND CLEAN AND PEOPLE CARE ABOUT EACH OTHER... 'STEAD OF CHASIN' MANIACS THROUGH FILTHY SUBWAY TUNNELS!



SUBWAY?... OH YES, I READ ABOUT IT.

HE'S OUT THERE, PAUL... HE'S OUT THERE RIGHT NOW, SNEAKIN' AROUND IN THOSE CATACOMBS LIKE HE WAS BORN IN 'EM!

TWICE I ALMOST HAD HIM! BUT HE'S SMART! HE KNOWS THOSE TUNNELS FORWARD AND BACK! I THINK HE MUST LIVE IN THE DAMN THINGS!

I'M GONNA GET HIM, PAUL... I'M GONNA GET HIM AND MAKE GRADE, JUST YOU WAIT!



...SAW WHAT APPEARED TO BE A MAN WEARING A PARKA FLEEING DOWN THE PLATFORM. THE SUSPECT WAS PURSUED FOR HOURS AND ALTHOUGH EVERY KNOWN TUNNEL ENTRANCE AND EXIT WAS SEALED OFF BY THE POLICE, THE PARKA-CLAD FIGURE ELUDED THE DRAGNET COMPLETELY."



THAT MAKES FOUR IN ONE WEEK. THE GUYS UNCANNY!



REMINDS ME OF THAT RAPIST-KILLER IN ALBANY A FEW YEARS BACK, REMEMBER, TONY? HE USE TO TAKE WOMEN OUT TO THE WOODS AND CUT OFF THEIR ARMS AND LEGS AND SCATTER THE PIECES ALL OVER THE--

HEY, WHERE YOU GOIN'?

FOR A RIDE... A SUBWAY RIDE WANT TO COME?

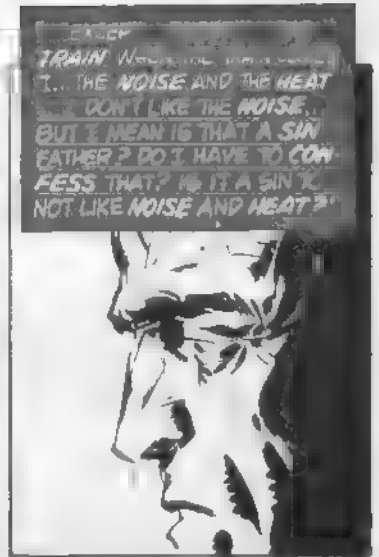
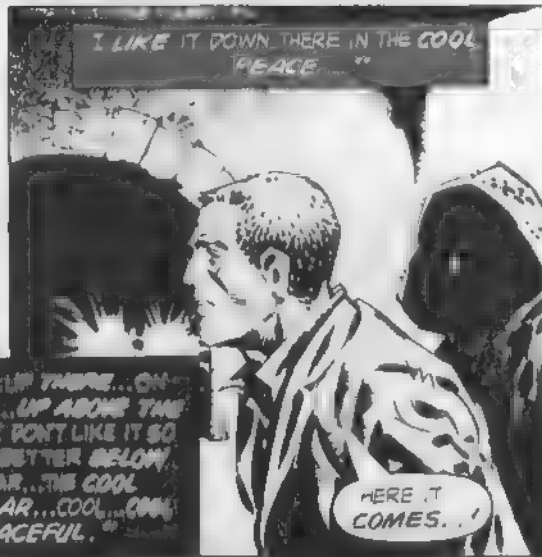


THIS IS RIDICULOUS! IT'S TWO A.M.!

ALL OF THE PREVIOUS KILLINGS OCCURRED AFTER TWO IN THE MORNING. NOW THERE AIN'T ANY REAL PATTERN SO FAR BUT MOST OF THE VICTIMS WERE USING LINES THAT WERE EITHER VERY OLD OR IN REPAIR.

HERE'S OUR STOP!





END OF PART ONE

END

THE COMIC BOOKS

continued from page 18

"The thing is five years in the making," she said recently. "I've been trying to sell them on the idea for five years. Finally I just went out and dummied it up and they accepted it. Now I want to try to make it as close to the look and feel of the old Sunday Funnies sections. More erotic, of course."

September's premiere section, which hasn't been published as I write this, contains work by Skip Williamson and Jay Lynch, two mainstays of the underground movement of the 1960s, a story by Bobby ("Dirty Duck") London and Ralph Reese and Chris Brown. Future issues of the section will contain "some stuff from France" Urry said she acquired on a recent trip and the work of people "whose material we more or less requested." She didn't say who—or how much they're being paid. In fact, Urry said she has been keeping the project quiet for fears of being "deluged by hundreds of aspiring cartoonists who couldn't meet our standards."

I'm really happy about the whole thing," she said. "It's something I really want to do and hope to expand. But it's tough. None of these guys have ever worked on deadline before. They are impossible. And there are a lot of great artists, but it's tough to get funny writers. I don't know why that should be."

As for why *Playboy* decided to go with a comics section, Urry said the latest Simmons report, a private survey of magazine readership trends, indicated many of the magazine's readers were lured by the comics already running in the book.

"I just hope the readers aren't going to hate this," she said facetiously.

Meanwhile, crosstown at *Esquire* magazine, reports emanating from editorial sources there say the response to the magazine's recent article on Frank Frazetta was so positive that a comics sec-

tion is now being planned. *Esquire*, which was almost destroyed by an earlier edition of the Simmons report several years ago, is still in a lot of trouble financially and editorially. Editors and columnists—and potential buyers—come and go at the drop of a hat, so it's hard to get a true line on editorial planning. But take this item for what it's worth: Byron Dobell, one of the newest of the new top editors, was the man responsible for giving Robert Grossman a regular comic strip at *New York*. Both Dobell and Grossman bid adieu to *New York* when Rupert Murdoch took over in January, Dobell moving to *Esquire* and Grossman moving *Zoozoo*, his *New York* strip, to *Rolling Stone*.

DITKO—AS ALWAYS

It always seems that no matter how often the four-color comic book business goes into a creative nosedive, Steve Ditko is there with a new concept, a new character or some new idea. Lately, Ditko has been plying his trade at DC, plotting and drawing a book called *Shade, The Changing Man*. Three issues into the book, *Shade* doesn't look to be another *Spider Man*, or another *Dr. Strange*, or even another *Mr. A*, but it is easily the most intriguing comic on the market.

It's got everything a classic Ditko series has: a character, who is unalterably good, somehow finding himself in combat with organized society; an underlying battle between good and evil; philosophic musings about society, corruption and idealism; and a bunch of typically Ditkoish characters, plot twists, strange and exotic dimensions and artwork. And if the art itself isn't quite up to Ditko's usual exacting standards, it's improving immensely with each issue. Unfortunately, the coloring on the book is atrocious ("I always give them color guides," Ditko says, "and they never fol-

low them.") and Ditko's work has never prospered on the smaller pages of today's comic books.

"I've plotted up to issue 15 of the book," Ditko says, "but I don't know anything about the book except for the fact that (Mike) Fleischer is writing the sixth issue. I don't know anything at all about sales, either. DC doesn't tell you anything. For all I know it could be a big bomb."

Always fiercely outspoken about industry matters, Ditko claims DC editors have been forcing *Shade* into the standard superhero niches at every opportunity. "I always try to do something different. I never wanted *Shade* to be just another costumed superhero. I'd have done it differently, but they (DC) want to stay with the hackneyed old stuff."

"You look at the long-range prospects of the character and you know *Shade* isn't the kind of book you can do in 17 pages an issue. But after a while, I just blank out after I take the book in to the office."

"You learn," he says bitterly, "that all they ever want is a half-assed reprint of the story you did for them last week. You learn that if you want to survive you have to put up a wall and stay away from all the comic people before they make you as dull and repetitive as they are."

BRIEFLY NOTED

If you still don't understand why National or DC, or whatever they call themselves these days, is so fouled up, consider some of the more recent actions by Warner Communications, the parent conglomerate: board chairman Steve Ross was given a 5-year, \$5-million contract. His base salary is about \$400 Gs and the rest of the scratch would come from stock options, incentive bonuses and other spiffs. That puts Ross right up there with the chairmen of the boards of AT&T, GM and Ford, all of whom make about a million a year. Ross told *New York*

magazine financial columnist Dan Dorfman that he got the big bucks because he "gave up" his freedom. Ross, however, admitted he never planned on leaving. And a disgruntled Warner board member called his compatriots a "board of robots" for doling out the Ross contract.

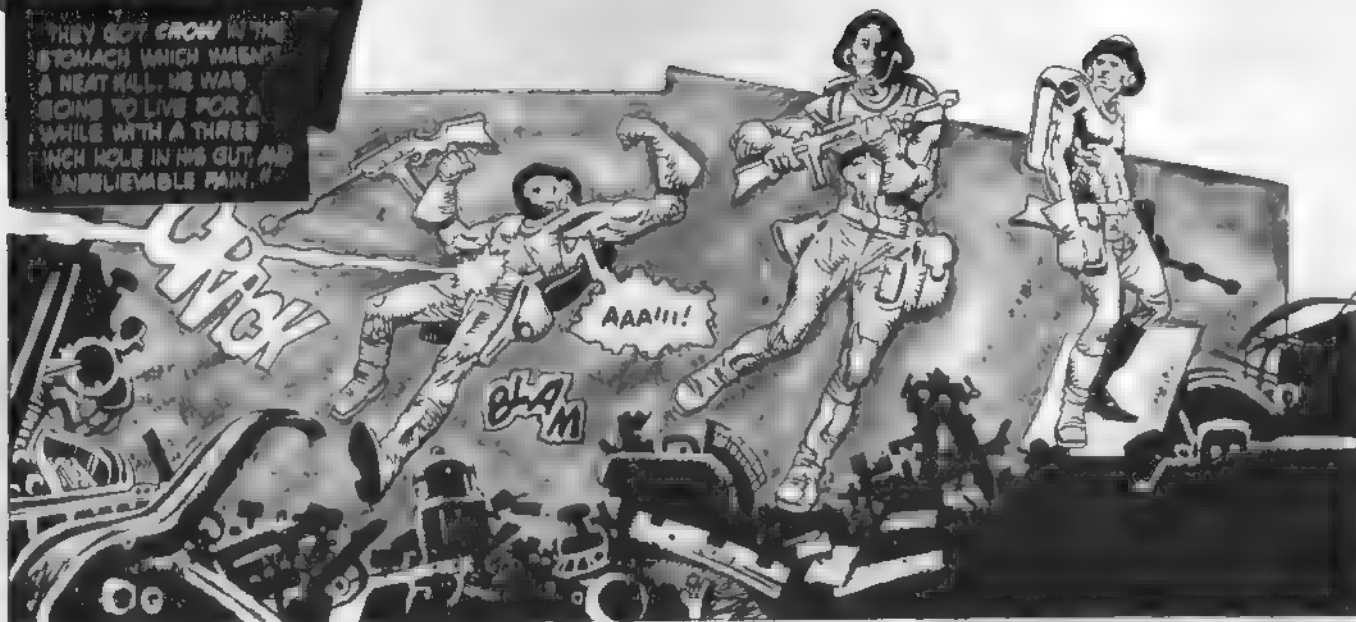
Those Charlton comics you've been seeing on the stands aren't new books. They're inventory titles made out of previously purchased but never published stories. One insider said Charlton is seriously considering a return to the business, but is being hampered by their crumbling old presses. In the meantime, no artists or writers have been engaged to produce new material.

Dial Press has very quietly issued a paperback version of Jules Feiffer's classic 1965 book, *The Great Comic-Book Heroes*, still the best volume about comics ever published. Winchester Press has released Maurice Horn's *Comics of the American West* and Chelsea House is hoping to rush out Horn's quickie, *Women In The Comics* by Christmas. Horn is my friend and, I think, an excellent comics critic, but he and I differ on book-publishing strategy. He likes to get them out while the market is hot. I think that policy leads to too many careless errors that would never have been made if the books were produced more patiently. Nevertheless, Horn is also collaborating with Chelsea House on the publication of *The Golden Age of Tarzan, 1939-1942*. The first of six such Tarzan compilations, the book reprints in exact size and full color more than 150 of Hogarth's Sunday Tarzan pages. Targeted for October, the deluxe limited printing of 2,000 copies will be signed and numbered by Hogarth and carry a \$150 price tag.

Margot Kidder, cast as Lois Lane in the upcoming *Superman* movie, told the *New York Times* that her Lois is liberated. "We make love right away," she says. "But it's tasteful." That puts the movie one up on most of the *Superman* comics. ●

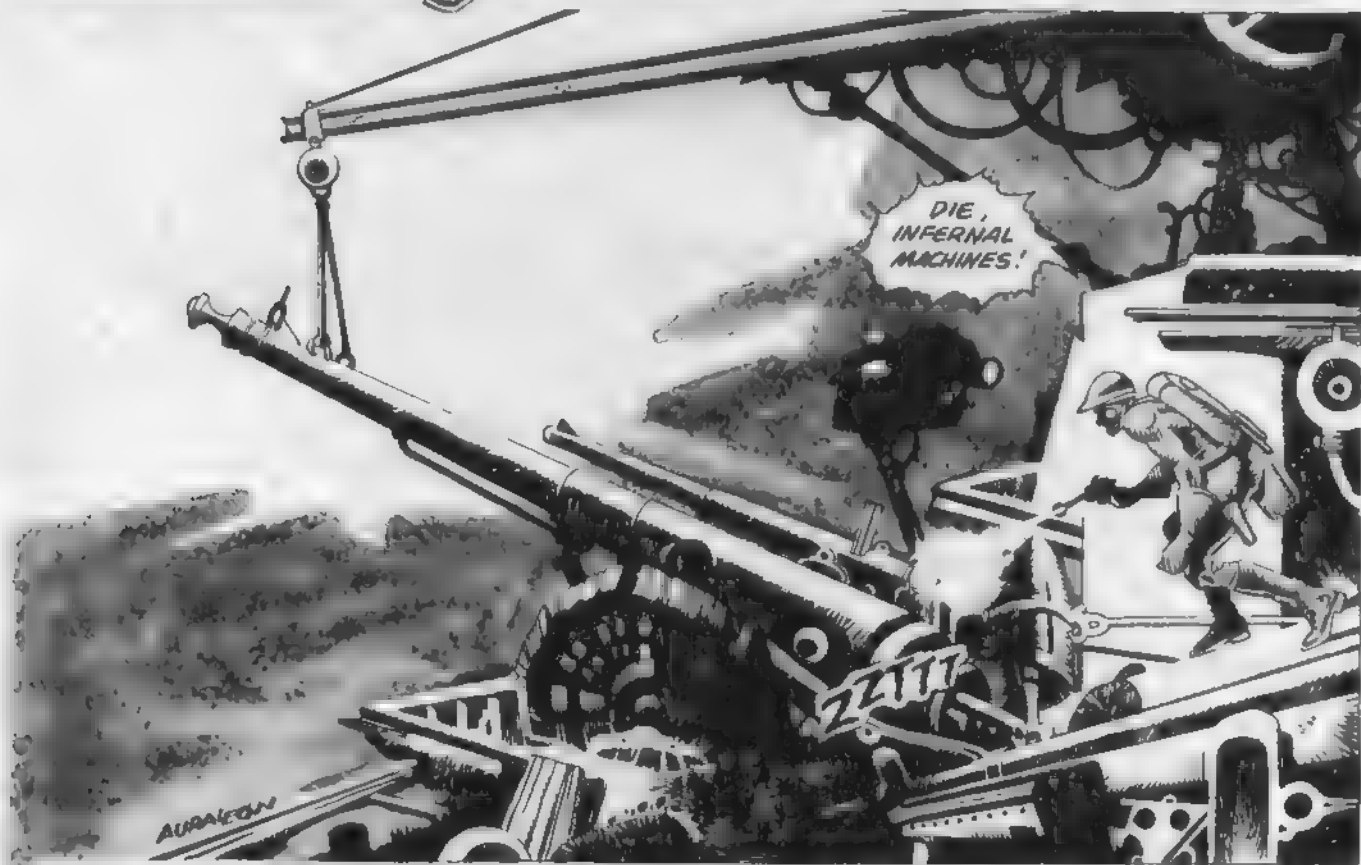
PROLOGUE

THEY GOT CROW IN THE STOMACH WHICH WENT A HEAT KILL. HE WAS GOING TO LIVE FOR A WHILE WITH A THREE INCH HOLE IN HIS GUT, AND UNBELIEVABLE PAIN.



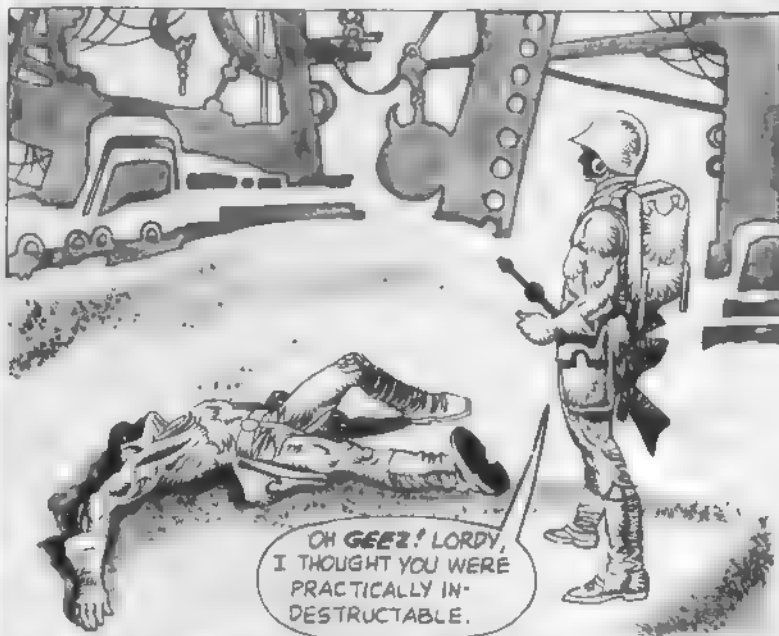
HE DIDN'T SAY NOTHING TO SARGE ABOUT HOW HE HAD NO CHOICE AND HOW CROW WAS A WONNER FOR SURE ANYWAY. SARGE KNEW...AND THERE WAS STILL THE CANNON.

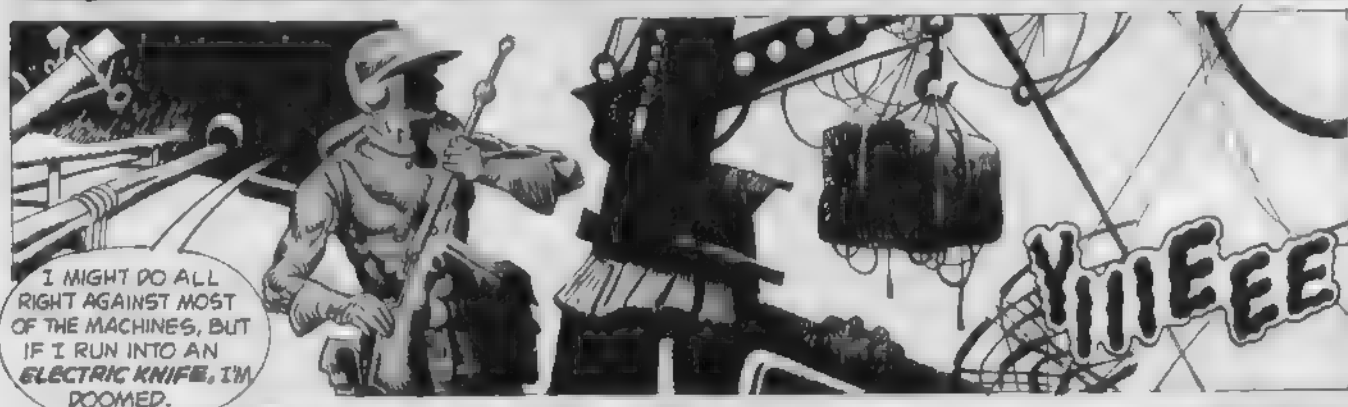
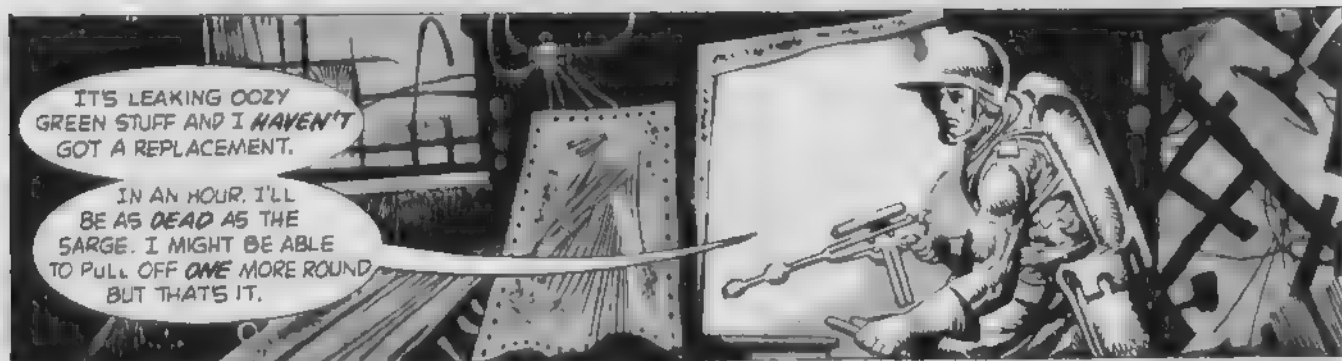
"THERE WERE SEVENTY OF US WHEN WE BEGAN THE PATROL. THE SARGE WAS CAUTIOUS THEN BUT IT DIDN'T DO MUCH GOOD. THE ENEMY TRIMMED US DOWN, REAL QUICK."



JUNKYARD BATTLES

OR NEVER TRUST AN ELECTRIC SHAVER





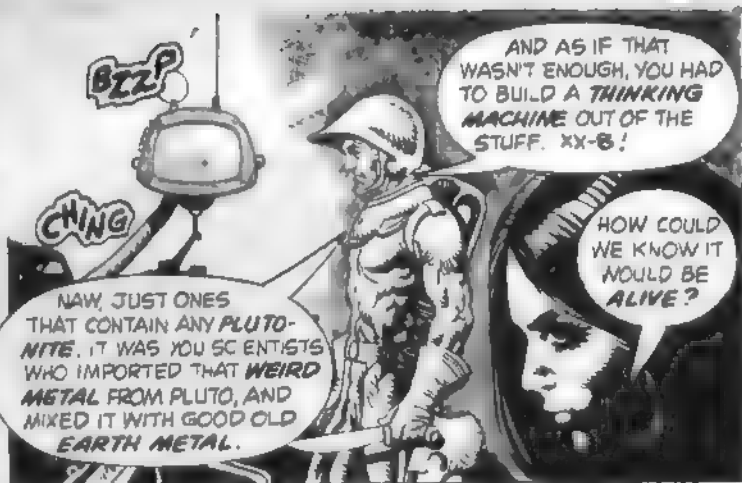


DAMNED BATTERY NOT A BIT OF GOOD TO ME NOW! MIGHT AS WELL JUST THROW IT AWAY!

WHAT'S YOUR NAME, GIRL, AND WHAT ARE YOU DOING OUT HERE?

I'M MINDY, AND I WAS HUNGRY...LOOKING FOR FOOD WHEN I SAW THE CAR JUST SITTING THERE. I WAS ABOUT TO CLIMB INSIDE WHEN IT ATTACKED ME!

DAMN! DOES XX-B HAVE CONTROL OF EVERY MACHINE IN EXISTANCE?



AND AS IF THAT WASN'T ENOUGH, YOU HAD TO BUILD A THINKING MACHINE OUT OF THE STUFF. XX-B!

HOW COULD WE KNOW IT WOULD BE ALIVE?

NOW, JUST ONES THAT CONTAIN ANY PLUTO-NITE. IT WAS YOU SCIENTISTS WHO IMPORTED THAT WEIRD METAL FROM PLUTO, AND MIXED IT WITH GOOD OLD EARTH METAL.



YOU SHOULD HAVE TESTED IT BETTER BEFORE YOU STARTED MAKING ALLOYS

JUST A TOUCH OF THAT PLUTO CRAP AND A T.V. SET BECOMES A KILLER.

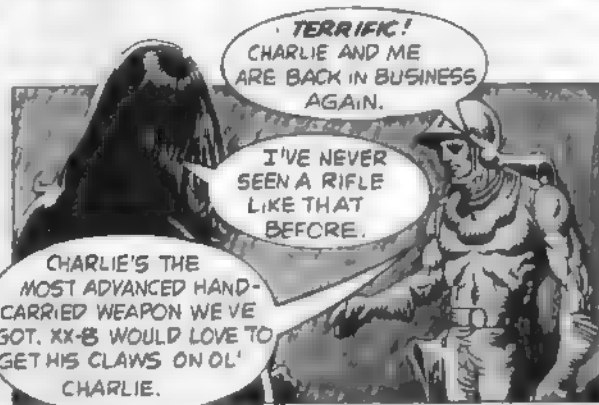
NOT BY ITSELF. THE COMPUTER GIVES THEM THE COMMANDS TO KILL. THEY'RE HELPLESS ANIMALS BY THEMSELVES.



I'M ON MY WAY TO DESTROY THE BRAIN AS SOON AS I FIND A BATTERY FOR MY 100% TERRAN METAL RIFLE.

I HAVE A SPARE BATTERY.

IT WAS FOR MY LASER GUN BUT I LOST THE PISTOL.



TERRIFIC! CHARLIE AND ME ARE BACK IN BUSINESS AGAIN.

I'VE NEVER SEEN A RIFLE LIKE THAT BEFORE.

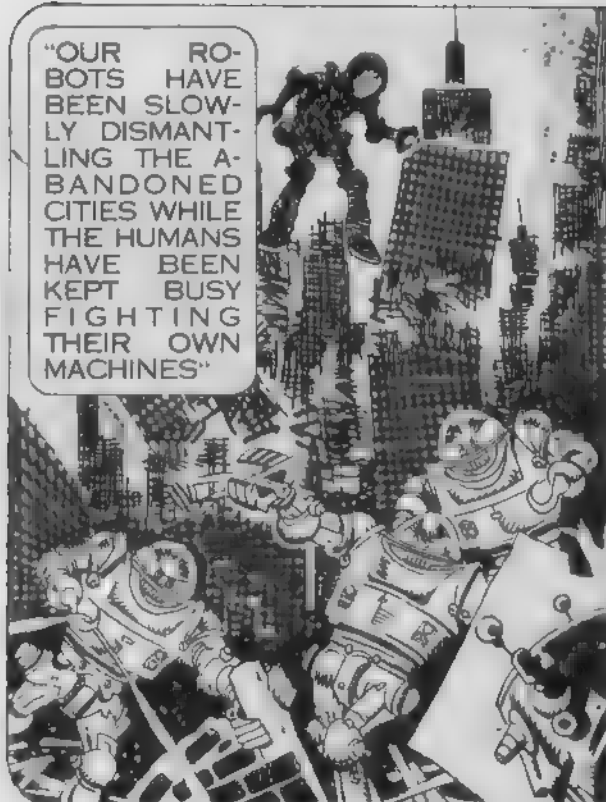
CHARLIE'S THE MOST ADVANCED HAND-CARRIED WEAPON WE'VE GOT. XX-B WOULD LOVE TO GET HIS CLAWS ON OL' CHARLIE.

AND SOMEHOW I WILL BRICK. IF I COULD ARM MY MILITARY WITH WEAPONS LIKE THAT INSTEAD OF MODELS OF THOSE RUSTED POPGUNS LYING IN THE JUNK HEAPS



HUMANITY WOULDN'T STAND A CHANCE

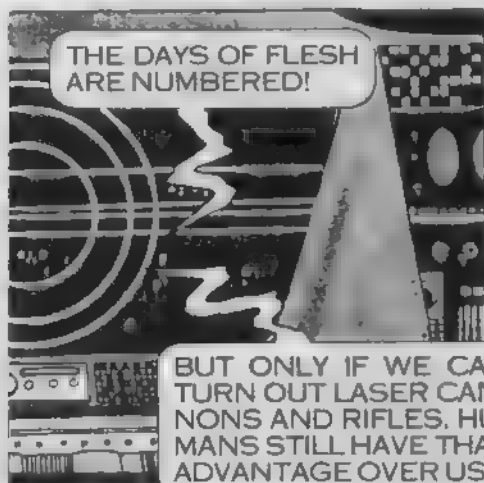
"OUR ROBOTS HAVE BEEN SLOWLY DISMANTLING THE ABANDONED CITIES WHILE THE HUMANS HAVE BEEN KEPT BUSY FIGHTING THEIR OWN MACHINES"



"WE NOW HAVE FACTORIES TURNING OUT PLUTONIAN METAL WAR MACHINES WHICH WILL BE PREPARED TO GO TO BATTLE IN A MONTH"



THE DAYS OF FLESH ARE NUMBERED!



BUT ONLY IF WE CAN TURN OUT LASER CANNONS AND RIFLES. HUMANS STILL HAVE THAT ADVANTAGE OVER US.

BRICK, I'M AWFUL HUNGRY DO YOU HAVE ANYTHING TO EAT?



HAVE SOME Q RATIONS AND THEN WE'LL GET MOVIN'.

THANK YOU, I WAS STARVING.

WHAT ARE YOU DOING? HEY, YOU'RE SUPPOSED TO EAT WHAT'S INSIDE THE CAN.



YOU'RE A ROBOT, AREN'T YOU? YOU ONLY LOOK HUMAN

YOU'RE ACTUALLY AN ANDROID

DON'T BE SILLY, BRICK, I'M REAL. I'LL SHOW YOU







THERE HE IS, CHARLIE
XX-B!

BUT SEE THAT
LUMP RISING UP FROM
THE GROUND? THAT'S
THE COMPUTER'S LAST
HOPE FOR DEFENSE



NOW HE'S GOT
NO HOPE. PLUTONIAN
METAL MELTS QUICKLY
BECAUSE IT HAS TO BE
FLEXIBLE ENOUGH TO
GROW AND MOVE.



XX-B, YOU'RE
NEXT.

I WONDER WHY
THE COMPUTER ALLOWED
MINDY TO TIP HER HAND.
IT WAS ALMOST AS IF SHE
WERE SACRIFICED PUR-
POSELY TO THROW ME
OFF GUARD.

THE BATTERY
MINDY GAVE ME 'IT
WAS.. EEEYOW!

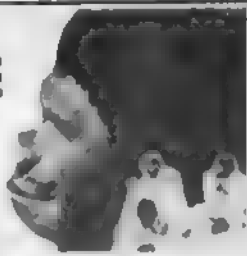


HUH? CHARLIE,
YOU'RE MOVING!

THAT'S CORRECT
BRICK. THIS IS XX-B
TALKING. WE ONLY
NEEDED TO IN-
JECT A SMALL PAR-
TICLE OF PLUTO-
NITE METAL INTO
CHARLIE TO TAKE
OVER YOUR EN-
TIRE RIFLE.

EXACTLY RIGHT THE
BATTERY WAS MADE OF
PLUTONITE METAL!
THANKS FOR BRINGING
CHARLIE TO ME AND...
GOOD-BYE, BRICK!

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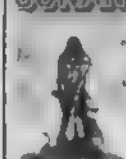
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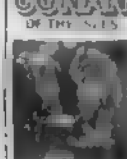
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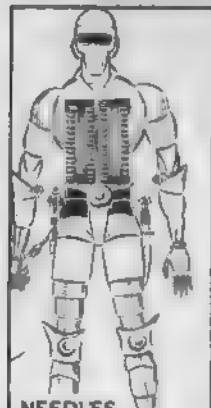
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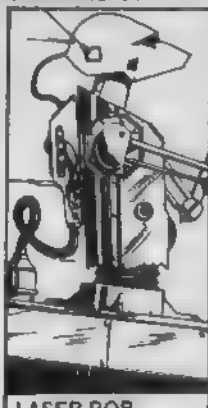
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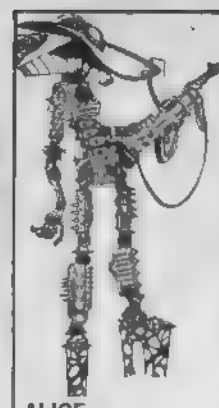
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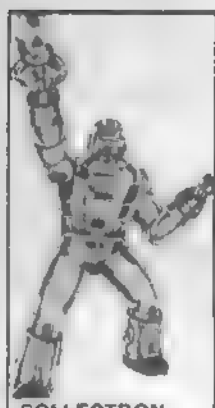
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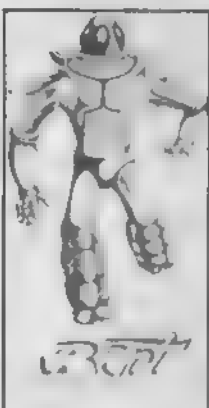
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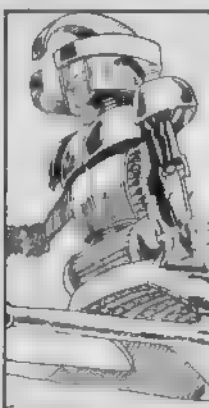
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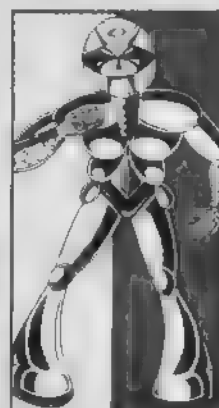
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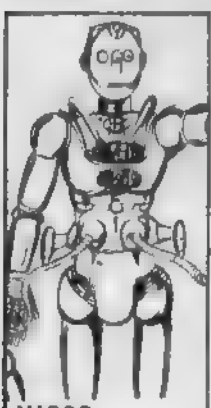
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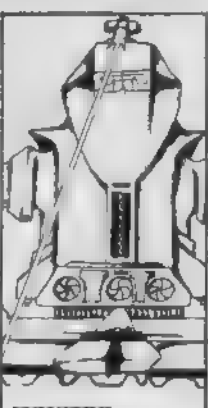
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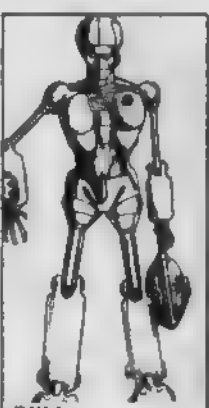
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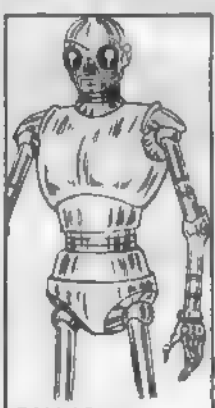
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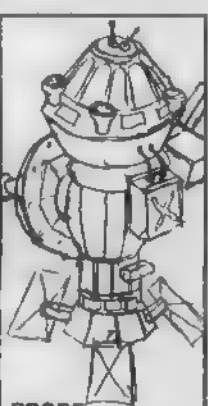
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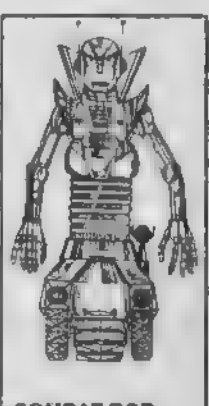
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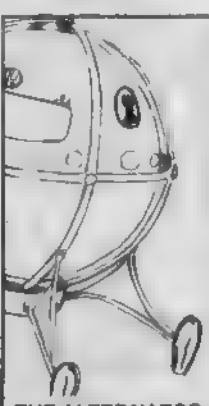
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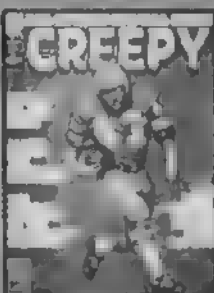
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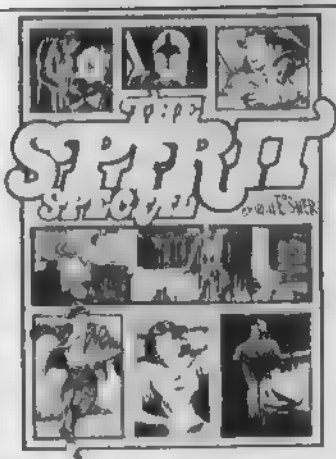
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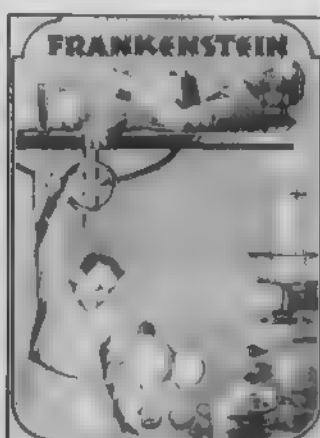
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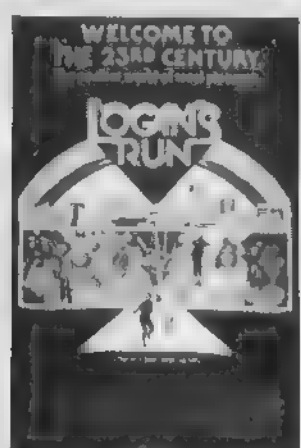
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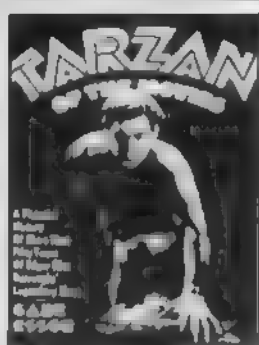
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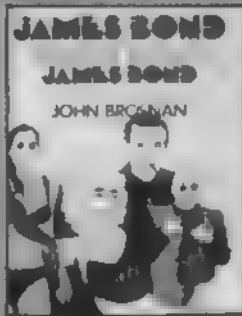
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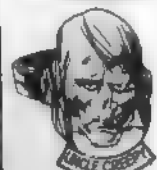
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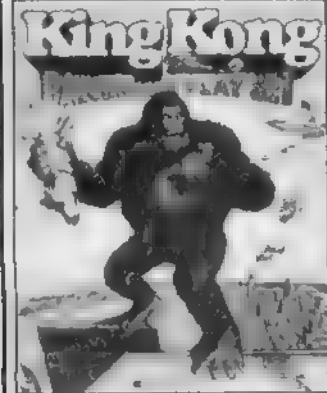
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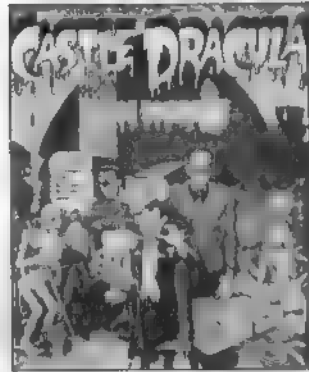
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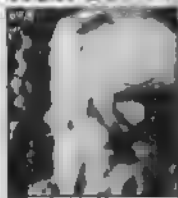
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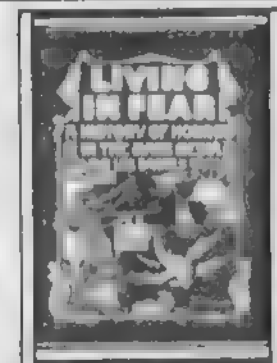
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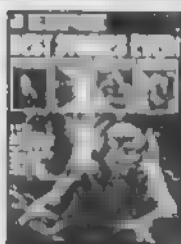
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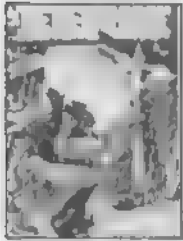
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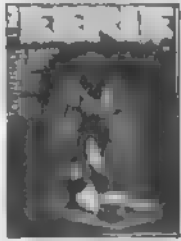
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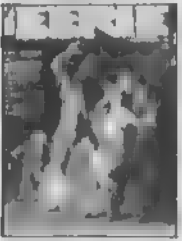
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DOOM OF DRACULA



Boris Karloff portrays a carnival owner who locates the remains of Count Dracula. He brings the vampire back to life, and sends him on an utterly diabolical mission. Soon, however, Karloff realizes he has made a mistake, as Dracula turns on him! John Carradine plays Dracula. Sequel to "House of Frankenstein" film. #2246/\$9.95

THE INVISIBLE MAN



This is it! The original motion picture featuring HG Wells' classic character. This effort introduced the great Claude Rains to the industry. Startling special effects by John P. Fulton, which show man who becomes transparent due to scientific experiments. A chilling, absorbing film, one of the all-time greats. #2237/\$9.95

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Follow-up feature to "Doom of Dracula." Karloff stars as scientist disguised as Carny owner, who is journeying the world-over in search of the Frankenstein monster. And, finally, he finds it... returning it to life. But then, trouble! For the Wolfman arrives on the scene, to destroy the doctor and his new "patient." #2247/\$9.95 Sup 8 only

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Here is an exciting sequel to "The Mummy." Lon Chaney portrays the man of rotted cloth, as he terrorizes a scientific gathering about his sacred sarcophagus. And, as fate would have it, he falls for the young lady scientist who is a part of this expedition. This Mummy is more brutal, more deadly than the Karloff one. #2269/\$9.95

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One of the most popular monster movies in history. A young boy visits a psychiatrist for to solve his various hang-ups. But the doctor, himself, is deranged, and hypnotizes the boy. Under hypnosis, the young man is convinced by the psychiatrist that he is a werewolf! Then, it's off to kill for the doctor! #2221/\$9.95

THE TRIAL OF FRANKENSTEIN



The famous Frankenstein monster is revived in an amazing fashion via a brain transplant. Igor, the hunchback, gives his brain to the creature. This film is taken from the classical movie "Ghost of Frankenstein." #22086/\$9.95

RETURN OF DRACULA



Dracula is back, in the form of actor Charles Lederer. The Count moves into a small, isolated town and begins to live as a parasite, sucking the blood of the plain country folk around him. All goes well... until the infamous monster is found out and hunted. One of the most unproduced Dracula films ever produced. A must. #2273/\$9.95

MAN-MADE MONSTER



A team-up of two great horror actors. Lionel Atwill portrays a mad scientist, and Lon Chaney, a truck driver killed in an accident. Atwill discovers the body and through the use of high voltage electricity, brings Chaney back to life. But the truck driver is no longer human: He's become an electric monster! #2264/\$9.95

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A classic of filmmaking. The second filming of Hugo's immortal novel stars Charles Laughton as the horribly misshapen hunchback called Quasimodo. This brilliant film tells of the beast's love for a beauty. The gypsy Esmeralda. And the horrors that befall the young girl in the France of yore. A sensitive monster movie. #2238/\$9.95 SUPER 8 ONLY

TASTE THE BLOOD OF DRACULA



Many fans of horror films consider Christopher Lee the finest screen Dracula. And in this film, his awesome talent is in evidence. Tall, violent, and menacing, Lee is the immortal count. Here, he travels from Transylvania to London. His plan is to ravage four respectable families in the great city. And this he does, brutally! #2265/\$9.95

STRAIT-JACKET



Joan Crawford, star of "What Ever Happened to Baby Jane," joined with "Rosemary's Baby" Bill Castle to create this modern-day horror classic. This film is not for the faint hearted as it is about a series of brutal axe-murders. Is Crawford victim or killer? Warning: vicious axe-killings appear in this film. A real shocker! #2266/\$9.95

THE BEAST WITH FIVE FINGERS

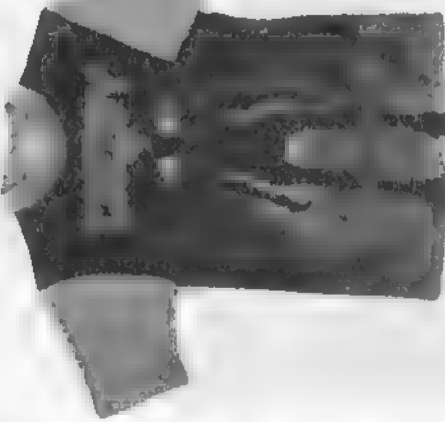


Peter Lorre stars in this incredible film of a concert pianist. So far, not very frightening. But when he is possessed by devilish madness, his gentle hands become instruments of vile murder. And then is unleashed the incredible Beast With Five Fingers. Lorre at his horrific best, with a fine supporting cast. #2230/\$9.95

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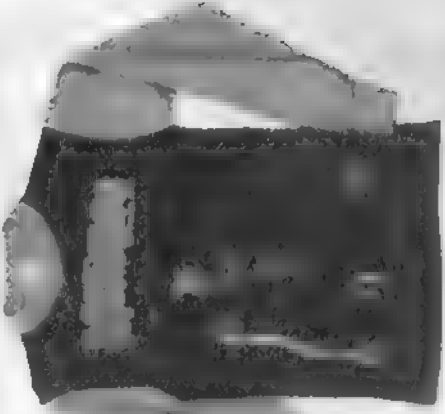
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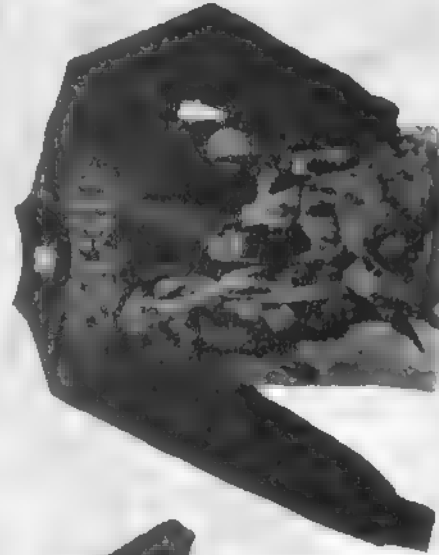
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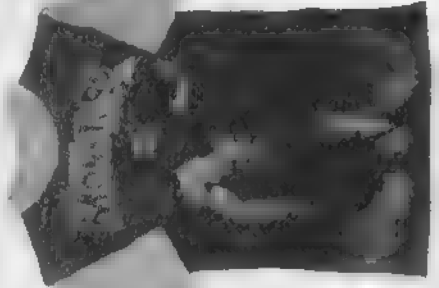
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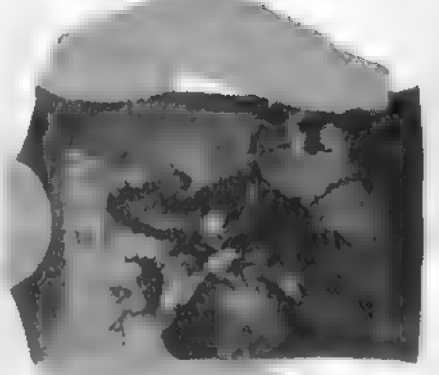
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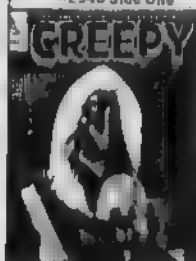
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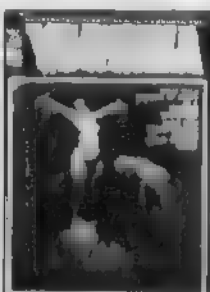


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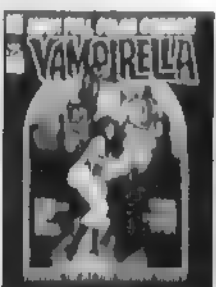
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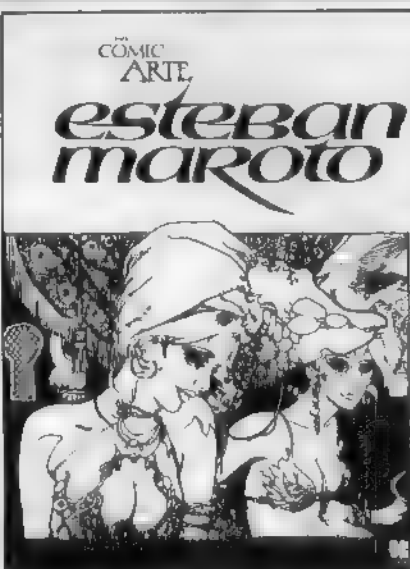


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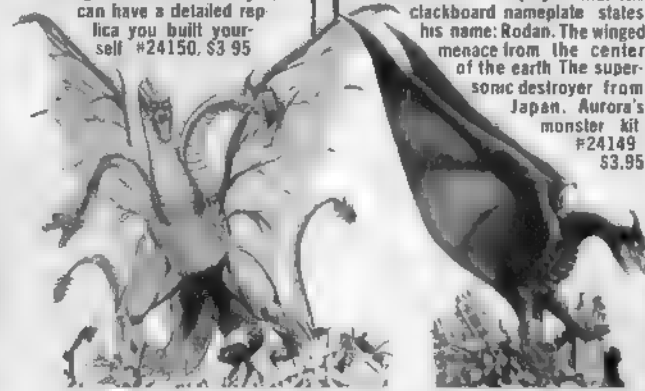
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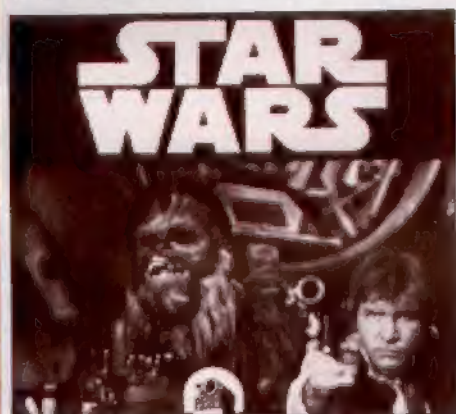


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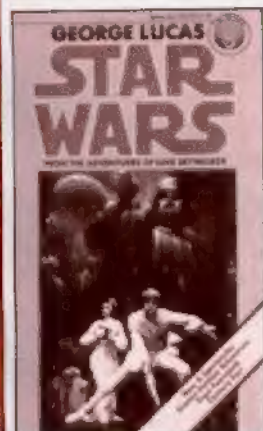
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